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HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA

VIOLIN I
Aisslinn Nosky †
Joan & Remsen Kinne Chair
Fiona Hughes
Julie Leven
Krista Buckland Reisner
Guiomar Turgeon
Lena Wong

VIOLIN II
Susanna Ogata *
Dr. Lee Bradley III Chair
Tatiana Daubek
Abigail Karr
Julia McKenzie
Jane Starkman
Katherine Winterstein

VIOLA
Jenny Stirling °
Chair funded in memory of Estah & Robert Yens
Anne Black
Ann Garlid
David Miller

CELLO
Guy Fishman °
Candace & William Achtmeyer Chair
Paul Dwyer
Sarah Freiberg
Colleen McGary-Smith

BASS
Robert Nairn °
Amelia Peabody Chair
Anthony Manzo

OBOE
Stephen Hammer °
Chair funded in part by Dr. Michael Fisher Sandler
Priscilla Herreid

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TRUMPET
Jesse Levine °
Bruce Hall
Vincent Monaco

TIMPANI
Gary DiPerna

ORGAN/HARPSICHORD
Ian Watson
Organ chair funded in perpetuity in memory of Mary Scott Morton

† concertmaster
** assistant concertmaster*
° principal

String players are listed alphabetically within each section, after the principal

HANDEL AND HAYDN SOCIETY CHORUS

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Chorus prepared by Harry Christophers

SOPRANO
Elissa Alvarez
Jennifer Ashe
Anney Barrett
Sarah Brailey
Jessica Cooper
Monica Hatch
Shannon Larkin
Margot Rood
Brenna Wells
Sarah Yanovitch

ALTO
Douglas Dodson
Mary Gerbi
Katherine Growdon
Catherine Hedberg
Miranda Loud
Emily Marvosh
Clare McNamara
Gerrod Pagenkopf

TENOR
Michael Barrett
Jonas Budris
Eric Perry
Stefan Reed
Patrick T. Waters
Steven Wilson

BASS
Jonathan Barnhart
Glenn Billingsley
Jacob Cooper
Bradford Gleim
David McFerrin
Donald Wilkinson

ABOUT THE ARTISTS

AISSLINN NOSKY, *violin*

Aisslinn Nosky was appointed concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Ms. Nosky is in great demand internationally as a soloist, leader, and concertmaster. She has recently collaborated with the Thunder Bay Symphony, Lamèque International Baroque Music Festival Orchestra, Arion Baroque Orchestra, Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Ms. Nosky is also a member of I FURIOSI Baroque Ensemble. For more than a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, drawing new audiences to Baroque music. With the Eybler Quartet, Ms. Nosky explores repertoire from the first century of string quartet literature on period instruments. The Eybler Quartet's 2012 recording of Haydn's Opus 33 string quartets was released to critical acclaim, as was Ms. Nosky's 2013 Coro recording of Haydn's Violin Concerto in G Major with the Handel and Haydn Society.

Since 2005, Ms. Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally renowned ensemble.

SUSANNA OGATA, *violin*

Susanna Ogata enjoys an active performance schedule in greater New England and beyond. Dedicated to exploring music on historical instruments, Ms. Ogata has participated in concerts and appeared as soloist with the Bach Ensemble led by Joshua Rifkin, Arcadia Players, Newton Baroque, and Blue Hill Bach. She is a founding member of several period-instrument chamber ensembles including the Boston Classical Trio, the Copley String Quartet, and the Coriolan String Quartet. She has also performed in the Sarasa, Music at Eden's Edge, Cambridge Society for Early Music, and Boston Early Music Festival series concerts. With fortepianist Ian Watson, her first of four CDs surveying the complete Sonatas for Fortepiano and Violin of Beethoven has recently been released on the Coro label and received praise for "elegant readings that are attentive to quicksilver changes in dynamics and articulation. Their performance of the Sonata No. 4 in A Minor is darkly playful, their *Kreutzer* Sonata brilliant and stormy" (*New York Times*).

Ms. Ogata's teachers have included Charles Castleman and Laura Bossert, and she has studied Baroque violin with Dana Maiben. She also worked extensively with Malcom Bilson and Paul O'Dette while completing her undergraduate and graduate studies at the Eastman School of Music.

MARGOT ROOD, *soprano*

Margot Rood, soprano, has been performing with the Handel and Haydn Society Chorus since 2010. Recent and upcoming solo appearances include performances with Seraphic Fire, A Far Cry, Tucson Chamber Artists, the Back Bay Chorale, and the Brookline Symphony.

Ms. Rood has performed as soloist with some of the United States' premier new-music ensembles. Notable engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold*, Kati Agócs' *Vessel*, soprano Evangelist vocals in Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, and the world premiere of Christopher Trapani's *Past All Deceiving* with the Argento Chamber Ensemble. Ms. Rood is a core member of the Lorelei Ensemble and is a founding member of the Michigan Recital Project, which features commissions by emerging composers.

EMILY MARVOSH, *alto*

American contralto Emily Marvosh has been performing with the Handel and Haydn Society since 2010. Recent solo appear-

ances include performances with the Charlotte Symphony, Music Worcester, the Back Bay Chorale, Opera Boston, and Boston Lyric Opera.

She is a founding member of the Lorelei Ensemble. A frequent recitalist and proud native of Michigan, she has also created a chamber recital that celebrates the history and culture of her home state. Upcoming solo engagements include performances with the Tucson Symphony Orchestra, Chorus pro Musica, and the Nashoba Valley Chorale.

STEFAN REED, *tenor*

Tenor Stefan Reed has sung with the Handel and Haydn Society Chorus since 2009. Recent solo engagements include performances of Beethoven's Ninth Symphony with the Arcadia Players and the Worcester Chorus, Mozart's Requiem and Haydn's *Missa in tempore belli* with the Dedham Choral Society, Bach's Mass in B Minor with the Boston Cecilia, and Benjamin Britten's *Cantata misericordium* with Coro Allegro.

Other solo performances include Mozart's Requiem, Sergey Rachmaninoff's *Vespers*, and Schumann's *Paradise and the Peri* with the Back Bay Chorale as well as numerous performances with the Miami-based Seraphic Fire, the Marsh Chapel Choir and Collegium, the Tanglewood Chamber Music Ensemble, and both the Boston and Maryland Masterworks Chorales.

DAVID MCFERRIN, *baritone*

Baritone David McFerrin has been a member of the Handel and Haydn Society Chorus since 2012. This season, he appeared as King Mark in Frank Martin's *The Love Potion* and Kuligin in Leoš Janá ek's *Kátya Kabanová*, both with Boston Lyric Opera. This season on the concert stage, he debuts with the Springfield Symphony Orchestra in Schubert's Mass in G Major and performs Marc-Antoine Charpentier's *Vespers* with the Green Mountain Project. Past concert highlights include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic; Claudio Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice, Italy; and appearances with the Boston Pops.

LIBRETTO

Handel: Zadok the Priest
Text after 1 Kings 1:38–40

Zadok, the Priest, and Nathan, the Prophet, anointed Solomon King;
and all the people rejoic'd, and said:
God save the King, long live the King, may the King live for ever!
Amen! Alleluia!

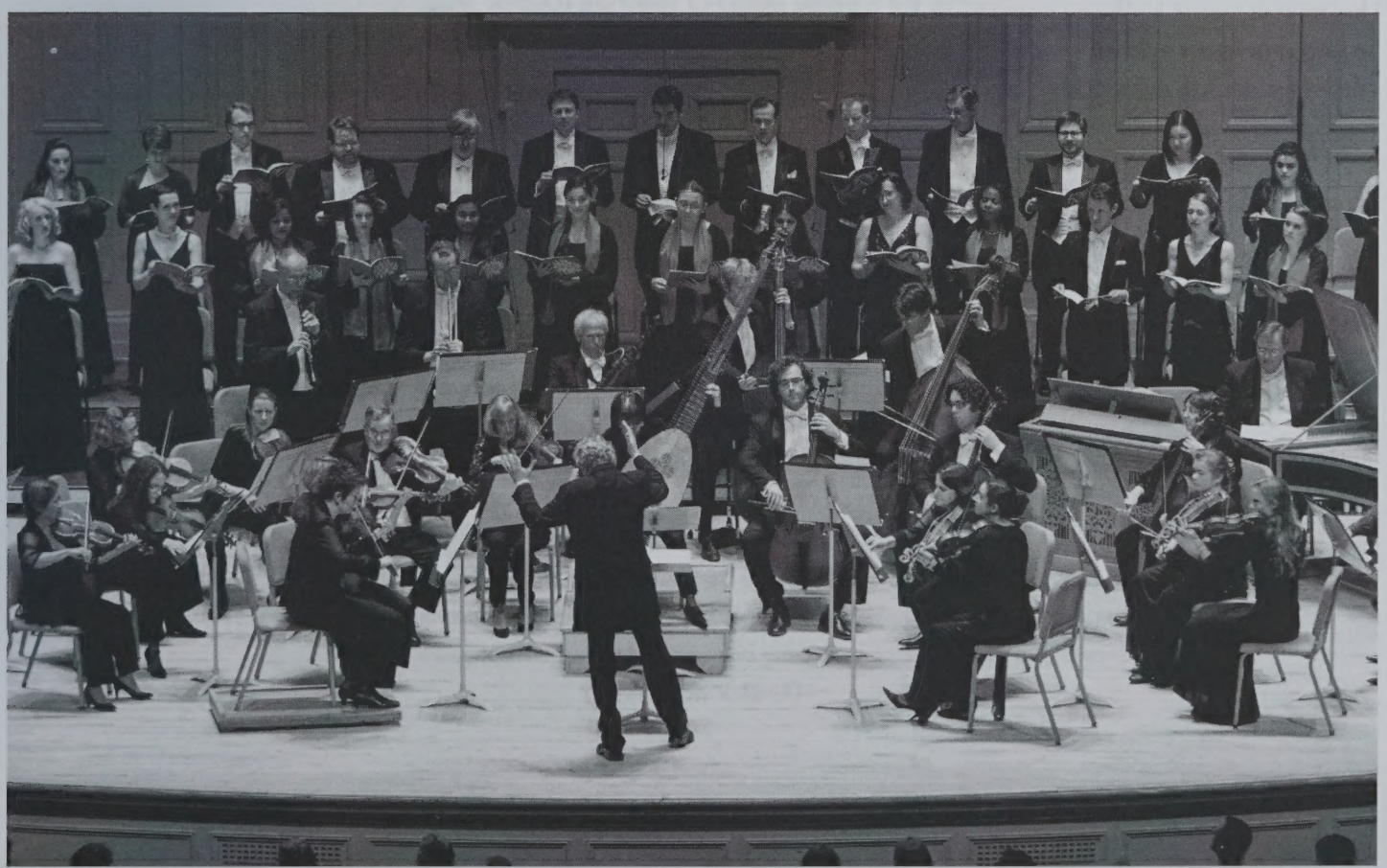
Handel: The King shall rejoice
Text: Psalm 20:1,5b,3.

The King shall rejoice in thy strength, O Lord.

Exceeding glad shall he be of thy salvation.

Glory and great worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness and hast set a crown of pure gold upon his head.

Alleluia.



J.S. Bach: Singet dem Herrn ein neues Lied

Text: Psalm 149:1-3 and Psalm 150:2,6 • other text by Johann Gramann (1487–1541)

Singet dem Herrn ein neues Lied,
Die Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
Sie sollen loben seinen Namen im Reihen;
mit Pauken und mit Harfen sollen sie ihm spielen.

Sing to the Lord a new song,
The congregation of the saints should praise him.
Israel rejoices in the one who made him.
Let the children of Sion be joyful about their king,
they should praise his name in their dances
with drums and harps they should play for him.

Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.
Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
Und trügt uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

As a father feels compassion
for his young little child,
so does the Lord for all of us,
if we feel pure childlike awe,
He knows how weak is our strength,
God is aware that we are only dust.
Like grass before the rake,
a flower or falling leaf.
The wind has only to blow over it
and it is there no more.
And so man passes away,
his end is near him.
God, in future take us to yourself
for without you nothing is accomplished
in all our affairs.
Therefore be yourself our protection and light,
and if our hope does not deceive us,
then in future you will do this.
Happy are those who firmly and fastly
depend on you and your grace.

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!

Praise God in his works,
praise him in his great glory!

Alles, was Odem hat, lobe den Herrn, Halleluja!

Let all that has breath praise the Lord, Hallelujah!

Handel: Part the Third from Messiah

Aria (Margot Rood, *soprano*)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth:
And tho' worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first fruits of them that sleep.
(Job XIX, 25-26; I Corinthians XV, 20)

Chorus

Since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.
(I Corinthians XV, 21, 22)

Recitative, accompanied (David McFerrin, *bass*)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment,
in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

Aria (David McFerrin, *bass*)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd.
(I Corinthians XV, 52)

Recitative (Emily Marvosh, *contralto*)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.
(I Corinthians XV, 54)

Duet (Emily Marvosh, *contralto* and Stefan Reed, *tenor*)

O Death, where is thy sting? O Grave, where is thy victory?
The sting of death is sin and the strength of sin is the law.
(I Corinthians XV, 55-57)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(I Corinthians XV, 55-57)

Aria (Margot Rood, *soprano*)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect?
It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again,
who is at the right hand of God, who makes intercession for us.
(Romans VIII, 31, 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and
riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r
be unto Him that sitteth upon the throne and unto the Lamb for ever and ever.
(Revelation V, 12-13)

Chorus

Amen.

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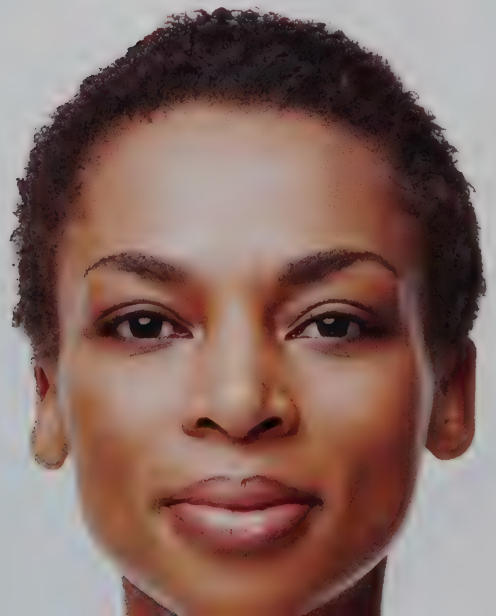

CONTENTS

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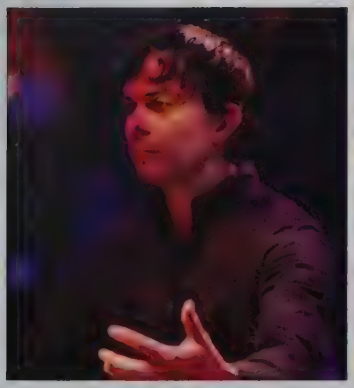

FEATURE

12 **Searching for Characters**
BY ALISA SOLOMON

PROGRAMS

16 SEPT 19 Chick Corea and Béla Fleck
22 SEPT 26 *Bing Outside / In*
24 SEPT 26 Nrityagram Dance Ensemble
28 OCT 02 Darcy James Argue's Secret Society: *Real Enemies*
32 OCT 04 St. Lawrence String Quartet: *Sundays with the St. Lawrence*
37 OCT 07 Philharmonia Baroque Orchestra
38 OCT 08 *Harmony For Humanity*: Daniel Pearl World Music Days Concert
40 OCT 10 Kronos Quartet: *My Lai*
42 OCT 14–OCT 30 *The Art and Civic Practice of Anna Deavere Smith*
49 OCT 17 The Wailin' Jennys
51 OCT 18 Handel and Haydn Society
54 OCT 25 Academy of St. Martin in the Fields Chamber Ensemble

STANFORD LIVE

7 Stanford Live Staff & Sponsors
8 Welcome
10 Campus & Community
60 Stanford Live Donors
61 Bing Concert Hall Donors
62 Calendar
63 Things to Know
63 Parking / Venues / Seating

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From the Director

Stanford Live presents a wide range of the finest performances from around the world, fostering a vibrant learning community and providing distinctive experiences through the performing arts. With its home at Bing Concert Hall, Stanford Live is simultaneously a public square, a sanctuary, and a lab, drawing on the breadth and depth of Stanford University to connect performance to the significant issues, ideas, and discoveries of our time.

As you may have heard by now, I will soon be relocating to Los Angeles as Artistic and Executive Director of The Broad Stage in Santa Monica. My last day at Stanford will be October 31.

I came to this decision with reluctance. Stanford is an extraordinary and singular community, and I will miss my friends and colleagues here. But the time is right for me to start a new chapter. And I'm also looking forward to returning to my theater roots with expanded theatrical and dance presentations.

At the same time, I'm extremely proud of my time here at Stanford. Opening Bing and working in this incredible space is a career highlight I will never forget. Fortunately, we've been very successful. During our first three seasons, both our attendance and your gifts to support our work doubled. And we expanded and broadened the range of our program.

Another milestone was the creation of Live Context: Art + Ideas. This series highlights the ideas that inform certain key works in our season through collaborations and public events, both with members of the Stanford faculty and special guests.

The recent world premiere of *The Demo* in April was a prime example. The pre-performance discussion we hosted between computer scientists Jaron Lanier and Sebastian Thrun raised questions about the ethics of technology that created a larger conversation around the performances. I'm particularly looking forward to launching this season's Live Context series in the weeks ahead when the pathbreaking theater artist Anna Deavere Smith visits Stanford during a multi-part residency that examines more than 20 years of her important work, as well as a new piece about the school-to-prison pipeline. You can read more about that in Alisa Solomon's excellent article.

I want to thank all of you who have joined us on this cultural adventure so far! I so appreciate your presence, your openness, your artistic curiosity, and your support. Here's to many more artistic triumphs at Bing!

Wiley Hausam
Executive Director, Stanford Live and Bing Concert Hall

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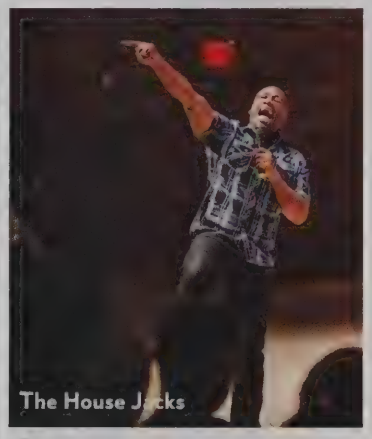
ARTIST VISITS

Summer Fun at the Bing!

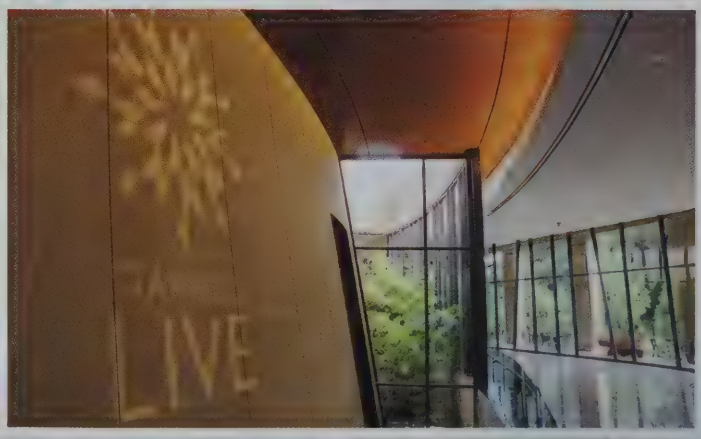
While school was out, Bing Concert Hall stayed open for another swinging summer series with Stanford Live.

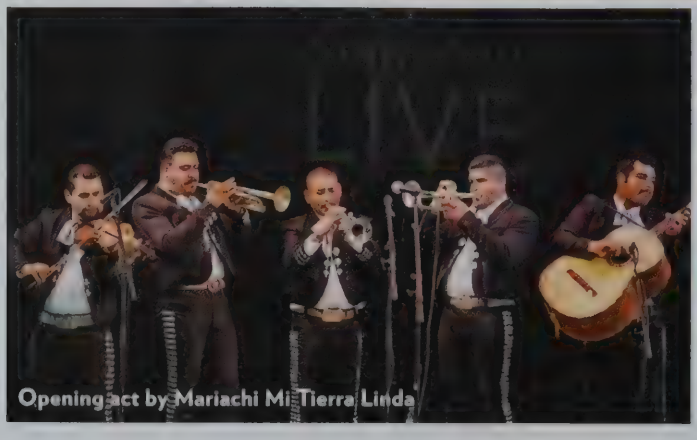
Phillip Phillips, the 2012 *American Idol* winner, kicked off the party in a joint concert with cellist Dave Eggar. The eclectic lineup also featured San Francisco's rock a cappella ensemble the House Jacks, an afternoon of Mexican folk with Tlen Huicani and Mariachi Mi Tierra Linda, and another swing dance party with the sultry chanteuse Lavay Smith and Her Red Hot Skillet Lickers. And new this year, audiences were invited to come early for picnicking, drinks, and free entertainment in Bing's open-air lobby, the Gunn Atrium.

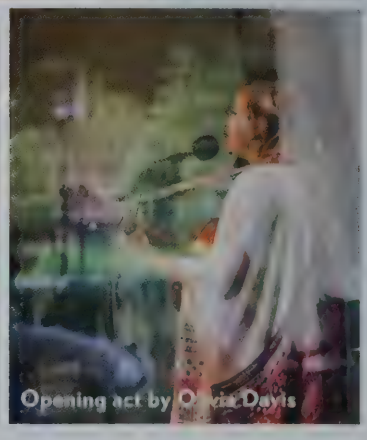

The House Jacks

Lavay Smith

Dave Eggar and Phillip Phillips




Opening act by Mariachi Mi Tierra Linda


Opening act by Olivia Davis

UPCOMING EVENTS

PUBLIC PROGRAMS

POSTSHOW TALK—CONSPIRACY THEORIES IN AMERICA
FRIDAY, OCTOBER 2
BING CONCERT HALL
Join composer and bandleader Darcy James Argue and director Isaac Butler after the performance of *Real Enemies* for a conversation with professor Kathryn Olmsted (chair of history at the University of California, Davis, and author of *Real Enemies: Conspiracy Theories and American Democracy, World War I to 9/11*) about the curious prevalence of conspiracism in American culture, from wild speculations about the John F. Kennedy assassination to the "9/11 truth movement," that inspired the performance.

Pedja Muzijevic

STANFORD LIVE ARTIST SPOTLIGHT
SATURDAY, OCTOBER 3
7:30 PM
COMMUNITY SCHOOL OF MUSIC AND ARTS, MOUNTAIN VIEW
Pianist and longtime St. Lawrence String Quartet collaborator Pedja Muzijevic performs *Haydn Dialogues*, a short recital of Haydn sonatas interspersed with shorter works by George Crumb, John Cage, and Morton Feldman. Hailed by critics as a "thinking" musician, Muzijevic will also enrich and engage the audience with thoughtful conversation.

Charles Renfro

THE BOBBIE AND MIKE WILSEY DISTINGUISHED LECTURE: CHARLES RENFRO
TUESDAY, OCTOBER 6
2:00 PM
BING CONCERT HALL
The Cantor Arts Center presents Charles Renfro, renowned architect and partner-in-charge of Diller Scofidio + Renfro, in a conversation about the design philosophy behind his body of work. Renfro designed the McMurtry Building that will be dedicated on October 6 on the day of his lecture. The new building will not only house the Department of Art and Art History and the Art and Architecture Library but also will serve as an interdisciplinary hub for the arts at Stanford.

Rachael Myrow

PRESHOW TALK—RACHAEL MYROW IN CONVERSATION WITH NICHOLAS MCGEGAN
WEDNESDAY, OCTOBER 7
6:45 PM
BING CONCERT HALL
Before enjoying Philharmonia Baroque Orchestra's performance, come see KQED's Rachael Myrow interview conductor Nicholas McGegan on his 30th anniversary as music director of the orchestra. They will discuss the evening's program, Domenico Scarlatti's *La gloria di primavera*, and the changing landscape of classical music and historically informed performance practice.

PRESHOW TALK—THE FORGOTTEN HERO OF MY LAI
SATURDAY, OCTOBER 10
6:30 PM
BING CONCERT HALL
Join veteran journalist Trent Angers for a preshow talk on U.S. Army helicopter pilot Hugh Thompson, the American war hero whose intervention in the My Lai Massacre during the Vietnam War is the inspiration for Jonathan Berger's new work, *My Lai*, which receives its concert premiere by the Kronos Quartet. A discussion with the artists also follows the performance.

JAZZ TALK—NEW WORLD A-COMING: JAZZ AND CIVIL RIGHTS
MONDAY, OCTOBER 19
5:30 PM
CANTOR ARTS CENTER AUDITORIUM
Jazz has a long and intertwined history with America's civil rights movement, which involved artists such as Louis Armstrong and Duke Ellington. In conversation with guest Marcus Shelby—Bay Area bassist, composer, and bandleader—jazz scholar Schoenberg will explore this rich history with a historical discussion, visual documents, and music. This talk is part of Stanford Live's 2015–16 Live Context programs on arts and social change.

STANFORD LIVE NEWS

Executive Director Wiley Hausam to Head L.A.'s Broad Stage

After leading Stanford Live through three seasons at Bing, Wiley Hausam announced that he will be leaving the university. Hausam will be relocating to Los Angeles as artistic and executive director of the Eli and Edythe Broad Stage at the Santa Monica College Performing Arts Center. He will begin to transition to The Broad Stage in October and will take up his role there full-time on November 1, 2015. A search for the next executive director of Stanford Live and Bing Concert Hall has been initiated. Read Hausam's farewell letter on page 8.

SEARCHING FOR CHARACTERS

Anna Deavere Smith's Powerful Documentary Theater

BY ALISA SOLOMON

When Anna Deavere Smith was awarded a National Humanities Medal in 2012 by President Obama, the citation lauded how "she has informed our understanding of social issues" by conveying "a range of disparate characters." Through her sustained project "On the Road: A Search for American Character," which she began in the early 1980s, Smith has indeed invented a unique and powerful form of documentary theater that shines light on pressing contemporary issues. Inspired by Smith's groundbreaking artistry, Stanford Live's series Live Context: Art + Ideas and the Office for Religious Life are presenting works that explore the role art can play in promoting social change.

Smith builds her plays by interviewing a diverse group of people who all have some stake in a particular event or issue, and then she culls rich monologues from what she calls the "organic poetry" in their expression. She performs these verbatim texts with complete fidelity to the rhythms and patterns of each person's speech and gestures. As a result, through the medium of her body, onstage Smith brings into dialogue people who would otherwise never occupy the same space. A Lubavitcher housewife, a Nation of Islam minister, an Orthodox rabbi, and a young rapper, for instance, are just four of some 26 characters Smith personified in *Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities*, the 1992 work that dug into the heart of the violent clashes between that neighborhood's Hasidic and Caribbean American communities and that catapulted Smith to international acclaim. With this same technique, Smith's *Twilight: Los Angeles, 1992* illuminated the causes and effects of the riots that followed the verdict in the Rodney King beating case. (The searing PBS version will be screened at Cubberley Auditorium on October 14, followed by a Q&A with Smith.) *House Arrest* examined the American presidency and its public image. *Let Me Down Easy* explored illness and mortality within the context of a broken health-care system.

Smith also performs (or directs other actors in) works made from archival texts she has selected that still speak to the current moment—to America's persistent inequities and to its enduring promise—and that respond to the same concerns that animate her interview-based plays: racial and economic justice, American identity on individual and national scales, triumphs and failures of empathy, the struggles folks face and the ways they rise to meet them. *Rap on Race* juxtaposed Mike Wallace's 1959 interview of Lorraine Hansberry with James Baldwin's legendary 1971 conversation with Margaret Mead. Smith's recitation of Dr. Martin Luther King Jr.'s iconic "Letter from a Birmingham Jail"—which she will present at Memorial Church on October 21—reanimates his defense of taking to the streets for the cause of justice as a rousing summons for right now.

The urgency of that text courses through Smith's new work-in-progress, *The Pipeline Project* (at Bing Concert Hall on October 30), a kaleidoscopic look at the surge of humanity into America's criminal justice system, especially school children and most especially children of color from impoverished communities, who are sent spiraling down the pipeline's drain from an early age.

Smith decided to devote herself to the issue after she attended a meeting of social justice experts in New York City in 2011 and heard their tales of the extreme punishments meted out to children who misbehaved in school. The sorts of mischief that once would have landed kids in the principal's or guidance counselor's office were now landing them in the juvenile justice system, in the pipeline to prison. Smith heard stories of five-year-olds being handcuffed for throwing tantrums and teenagers arrested for minor pranks.

The statistics—in this, the Western country with the highest incarceration rate—are not only astonishing. They also reveal a web of predicaments entrenched in criminal justice practices, education policy, long-term poverty, and—as Stanford's Victor Carrion, a character represented in the play, points out—the chronic stress of impoverishment and violence that hampers a child's ability to function in a classroom. Here are just a few examples from the overwhelming data: In 2012–13, 190 children from kindergarten to third grade were suspended from California schools for the "crimes" of chewing gum in class, talking back, or wearing the wrong clothes. Seventy percent of students involved in "in-school arrests" or referred to law enforcement are black or Latino. Being suspended in ninth grade doubles the likelihood that the student will not complete high school. Sixty-eight percent of all males in state and federal prison do

not have a high school diploma. Seventy percent of inmates in California state prisons are former foster care youth. More black men are behind bars or within the criminal-justice system than were enslaved in 1850.

The connections among such data points became clear to Smith in deeply human terms as she interviewed teachers, principals, mentors, advocates, judges, inmates, students, and government officials in Stockton, Klamath, and Oakland in California and in Philadelphia, whom she now portrays in the play. Smith arrived in her hometown of Baltimore to conduct more interviews on the heels of the death of Freddie Gray, not even the latest name on the roster of African Americans who died this year in police custody—a number that topped 200 in the first eight months of 2015.

During that research process, Smith saw how the punitive aggression of policing in poor communities of color lines up with young people's experience in the local schools. The populations disproportionately profiled, arrested, and met with violence by police—people of color and those with a history of abuse, neglect, poverty, or learning disabilities—are the same ones targeted by "zero tolerance" school discipline, policies intended to keep schools free of drugs and weapons by imposing severe punishments, like yearlong suspensions, for any infraction. Rather than improving school safety, these policies end up criminalizing all kinds of rule-breaking and disruptive activities that in more-affluent communities would be resolved with a good talking-to or, in severe cases, with therapy to help the child stabilize and succeed. In public schools in poor communities, however, as counselors and nurses have been eliminated because of budget cuts, discipline has been ceded to police officers stationed in school buildings through federal and local initiatives.

There's an opening for change now that Smith hopes her play can help pry wider: Democrats and Republicans alike agree that mass incarceration has to be scaled back; schools and local legislatures are beginning to inch away from zero tolerance; and President Obama himself acknowledged, in his speech in Baltimore after the uproar over Freddie Gray's death, how tightly the strands of poverty, violence, inadequate schooling, unemployment, and adversarial policing are woven together. More than with her previous plays, Smith has said she wants *The Pipeline Project* to "build a model for art to be in direct connection to advocacy."

It's an intricate model. Smith is not talking about agitprop or hectoring audiences with her own answers. On the contrary, she regards theater as a place to convene members of the public and raise their most vexing questions. But how, then, do theatergoers think about and perhaps take action in response to those questions? For all her virtuosity, Smith doesn't count her work a success if all spectators say to one another after the play is, "That was so powerful. Wow. So where should we go for drinks?" She has long been consumed by an inquiry into what might happen after the houselights come up.

At her Institute on the Arts and Civic Dialogue, which she created at Harvard University in 1997 (and which is now housed at New York University, where Smith is a professor), she recruited a "core audience," committed to attending all the offerings in a summer season of works curated by Smith and developed at the institute and to participating in a variety of conversations spurred by this work. After her own plays, she has hosted panels of commentators or thrown open some microphones for a town-hall discussion. Most ambitiously, she cast the audience as the actors for the second act of the version of *The Pipeline Project* that she presented at the Berkeley Repertory Theatre this past summer (accompanied by the bassist Marcus Shelby). After watching the 70-minute first act, small groups of audience members participated in discussions led by trained facilitators about issues the play sparked, and before returning to the auditorium to see Smith perform a coda, they were invited (though not obliged) to name one action they'd commit to taking. Many shared their promises on a Twitter feed looping on a screen in the theater: volunteer in a reading program, mentor some kids, press legislators on reform initiatives, among many others. Smith likes to say that she objects to the phrase "take away" when applied to a play; rather, she insists, audiences bring things. In this experiment, Smith made that notion concrete.

At Stanford, in conjunction with the Office for Religious Life a similar experiment will follow "Letter from a Birmingham Jail," a text very much to the purpose as it lays out King's case for the necessity of political action. It's apt, too, for analogizing activism to theater in a way that speaks directly to Smith's stirring art. Nonviolent direct action "seeks to so dramatize the issue," King writes, "that it can no longer be ignored."

Through the medium of her body, onstage Smith brings into dialogue people who would otherwise never occupy the same space.

Alisa Solomon is a professor at Columbia University's Graduate School of Journalism and the author most recently of Wonder of Wonders: A Cultural History of Fiddler on the Roof. *She served as dramaturg on several projects by Anna Deavere Smith, including* Let Me Down Easy and Notes from the Field/The Pipeline Project.

A.C.T.'s FALL season—

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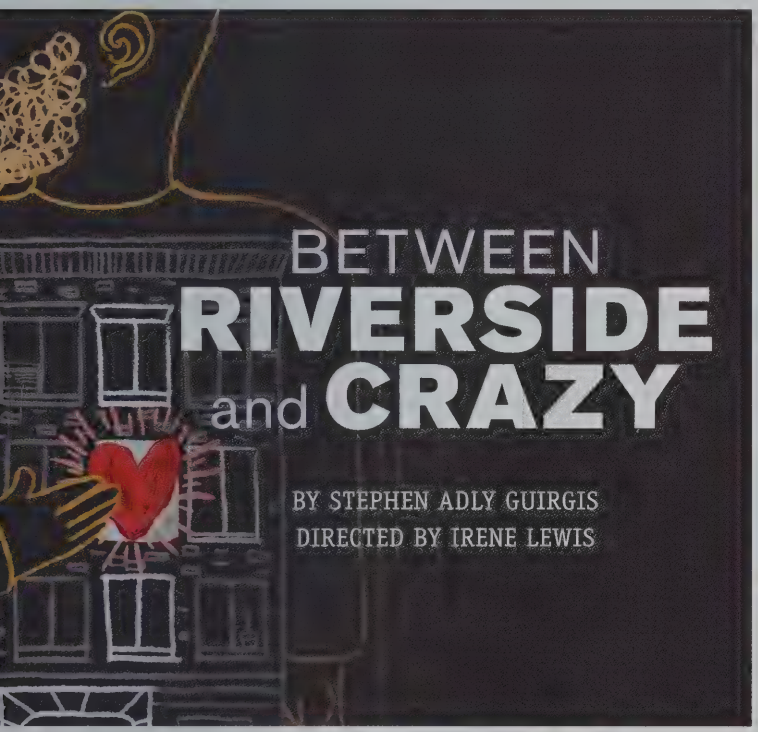

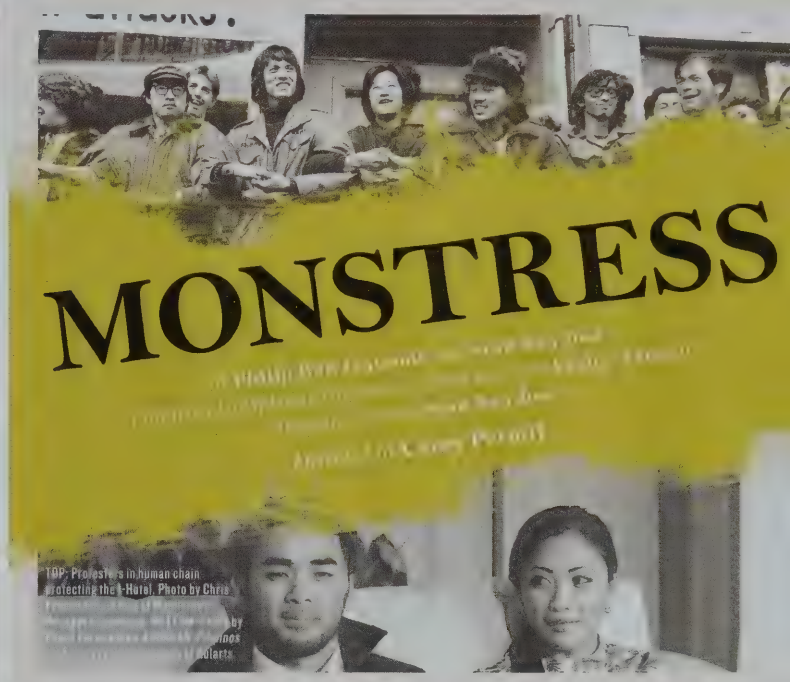

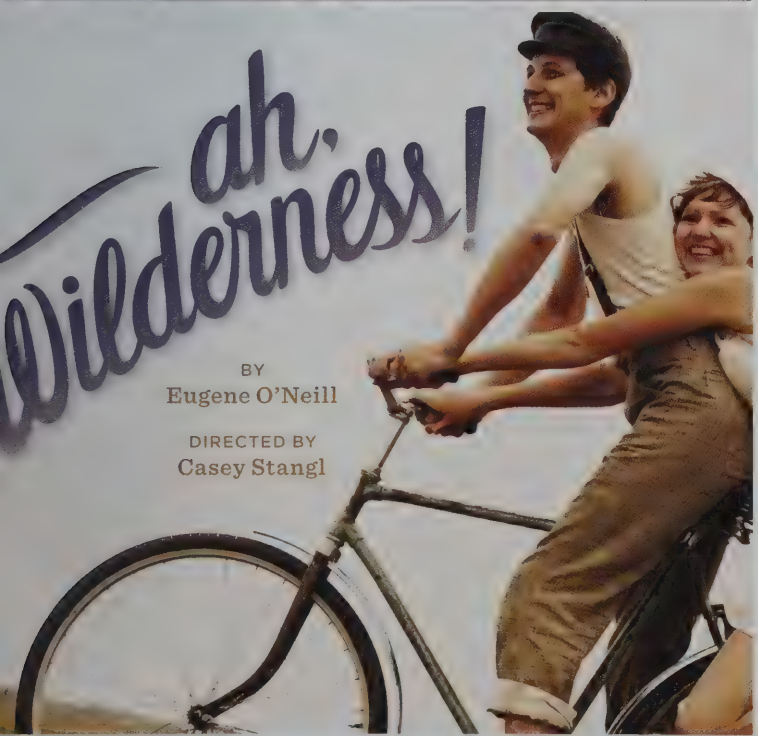

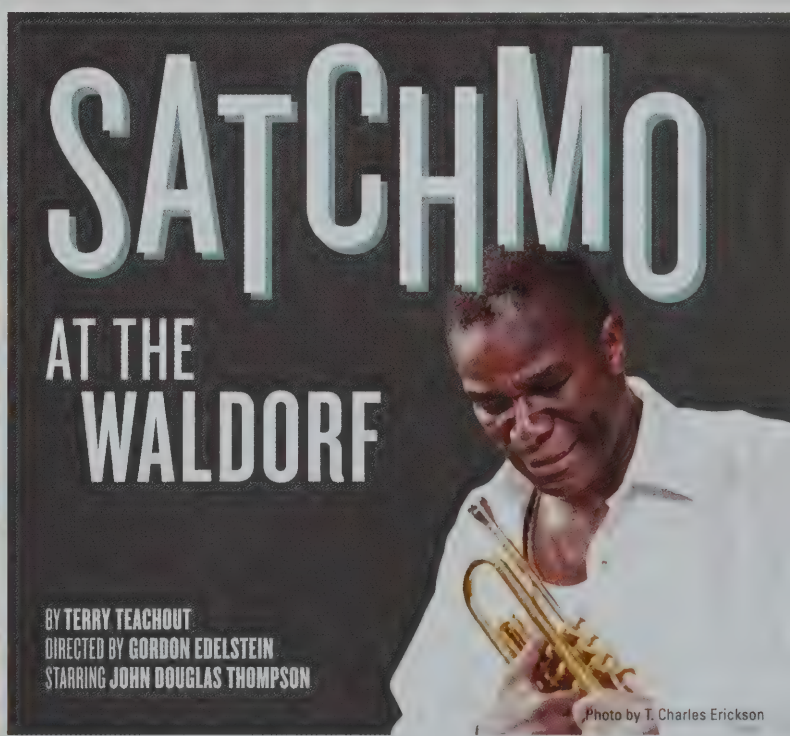

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ARTISTS

Chick Corea, *piano*
Béla Fleck, *banjo*

KORET
JAZZ PROJECT

This program was generously funded by the Koret Foundation. The Koret Jazz Project is a multiyear initiative to support, expand, and celebrate the role of jazz in the artistic and educational programming of Stanford Live.

PROGRAM

This evening's program will be announced from the stage and will be performed with one intermission.

This performance is in support of Chick Corea and Bela Fleck's new live double album, *Two*, out September 11 from Concord Records and available for purchase in the lobby.

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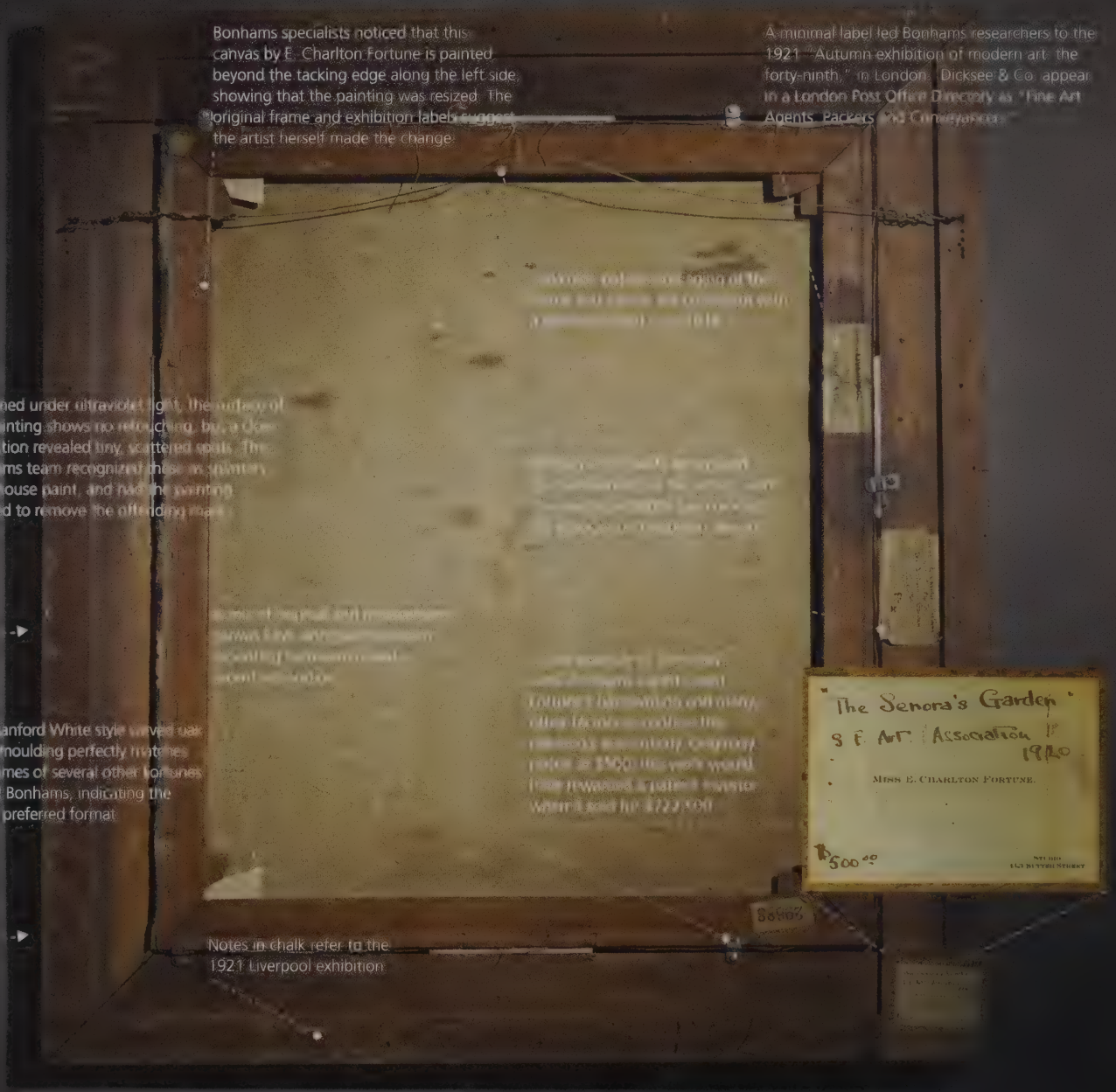

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PROGRAM: CHICK COREA AND BÉLA FLECK

Chick Corea and Béla Fleck, two master songwriters, musicians, and band leaders, meet in a historic duet of piano and banjo. The Grammy-winning duo will combine Corea and Fleck's most recognizable tunes with the music from their Latin Grammy–winning album, *The Enchantment* and their new live double-album, *Two*. With a mix of jazz and pop standards across a myriad of genres—from jazz, bluegrass, and rock to flamenco and gospel—this will be a casual, intimate evening with two legends from different musical worlds.

CHICK COREA

Chick Corea has attained iconic status in music. The keyboardist, composer, and bandleader is a *DownBeat* Hall of Famer and a National Endowment for the Arts Jazz Master as well as the fourth-most-nominated artist in Grammy Awards history with 63 nods—and 22 wins—in addition to having won a number of Latin Grammys. From straight-ahead to avant-garde, bebop to jazz-rock fusion, children's songs to chamber and symphonic works, Mr. Corea has touched an astonishing number of musical bases in his career since playing with the genre-shattering bands of Miles Davis in the late 1960s and early 1970s. Yet Mr. Corea has never been more productive than in the 21st century, whether playing acoustic piano or electric keyboards, leading multiple bands, performing solo, or collaborating with a who's who of music. Underscoring this, he has been named artist of the year twice this decade in the *DownBeat* Readers Poll. Born in 1941 in Massachusetts, Mr. Corea remains a tireless creative spirit, continually reinventing himself through his art. As the *New York Times* has said, he is "a luminary, ebullient, and eternally youthful."

Mr. Corea's classic albums as a leader or coleader include *Now He Sings, Now He Sobs* (with Miroslav Vitous and Roy Haynes, Blue Note, 1968), *Paris Concert* (with Circle: Anthony Braxton, Dave Holland, and Barry Altschul; ECM; 1971), *Return to Forever* (with Return to Forever: Joe Farrell, Stanley Clarke, Airto Moreira, and Flora Purim; ECM; 1972), *Crystal Silence* (with Gary Burton, ECM, 1973), *My Spanish Heart* (Polydor/Verve, 1976), *Remembering Bud Powell* (Stretch, 1997), and *Further Explorations* (with Eddie Gomez and Paul Motian, Concord, 2012). A venturesome collaborator, Mr. Corea has teamed up with artists from jazz legend Lionel Hampton to new-generation pianist Stefano Bollani, from banjoist Béla Fleck to vocal superstar Bobby McFerrin. Mr. Corea's duo partnerships with Gary Burton and Herbie Hancock have endured for decades.

For a sold-out international tour and live album in 2008, Mr. Corea reconvened his pioneering jazz-rock fusion band Return to Forever, which he founded in 1972. The core of the band—Mr. Corea with original member Stanley Clarke and veteran Lenny White—produced a Grammy-winning acoustic album in 2011 with *Forever* (Concord). Then a new version of Return to Forever—with Clarke, White, Jean-Luc Ponty, and Frank Gambale—toured the world to acclaim, yielding the live CD/DVD *The Mothership Returns* (Eagle Rock, 2011). In another celebration of kindred spirits, Mr. Corea co-led the Five Peace Band with guitarist John McLaughlin, a fellow Miles Davis alum. The group won a Grammy for *Five Peace Band Live* (Concord, 2009), and the *New Zealand Herald* praised the quintet live as "jazz without compromise, invention without fear."

Mr. Corea's 2012 album with vibraphonist Gary Burton, *Hot House* (Concord), marked the fifth decade of their duo. It earned the pianist two Grammy Awards: Best Instrumental Composition for "Mozart Goes Dancing" (his work for piano, vibes, and string quartet) and Best Improvised Jazz Solo (for "Hot House"). These were his 19th and 20th Grammy wins. Rare for a "jazz musician," Mr. Corea received the Richard J. Bogomolny National Service Award from Chamber Music America in 2010, and he broke new ground as a composer with *The Continents: Concerto for Jazz Quintet and Chamber Orchestra*, released in 2013 by the storied classical label Deutsche Grammophon.

For the 2013 album *The Vigil* (Concord), Mr. Corea put together a new-era electroacoustic quintet, featuring himself on keyboards and longtime associate Tim Garland on reeds, alongside some hot young players. A review in the *Guardian* is indicative of this artist's questing path: no matter his accomplishments and awards, "Chick Corea sounds on scintillating form... This full-on set is all about celebrating and reinventing, not polishing silverware."

Mr. Corea recorded his first album of solo piano in 1971, and he continued his intimate journey with the instrument on his 2014 release *Solo Piano: Portraits* (Concord). The latest release from Mr. Corea ranks as a new classic in his discography: *Trilogy*, a live triple-disc set with bassist Christian McBride and drummer Brian Blade (Concord, 2014). Nominated for two Grammys, the album documents this trio interpreting classic Corea compositions (such as "Spain") and also includes previously unreleased pieces by the pianist (such as "Piano Sonata: The Moon"), an array of jazz standards, and even a prelude by Alexander Scriabin. Reviewing a stop on one of the trio's globe-trekking tours, All About Jazz noted, "This one certainly ranks among his most memorable trios... [Corea] has never been more active—and with albums as superb as *Trilogy*... [is] clearly at the top of his game."

PROGRAM: CHICK COREA AND BÉLA FLECK

BÉLA FLECK

Béla Fleck is often considered the premier banjo player in the world. A New York City native, he picked up the banjo at age 15 after being awed by the bluegrass music of Flatt and Scruggs. While still in high school, he began experimenting with playing bebop jazz on his banjo. In 1980, he released his first solo album, *Crossing the Tracks*, with material that ranged from straight-ahead bluegrass to Chick Corea's "Spain." In 1989, he formed the genre-busting Flecktones with members equally as talented and adventurous as himself.

Throw Down Your Heart, Mr. Fleck's latest album, is his most ambitious project to date. In on-location collaborations with musicians from Uganda, Tanzania, Senegal, Mali, South Africa, and Madagascar, Mr. Fleck explores the African origins of the banjo, the prototype of which was brought to American shores by African slaves.

The music on the album is as adventurous and varied as anything we've come to expect from Mr. Fleck, ranging from the tradition-based opening track, performed with a group of Kenyan women singers, to the exquisite title track, performed with the Haruna Samake Trio and Bassekou Kouyate from Mali. Kouyate, who comes from a long line of Griot musicians, is an incredible improviser who plays the *n'goni*, the Malian banjo. The music he and Mr. Fleck make together is gentle and melodic. Equally modern is his duet with South African guitarist Vusi Mahlasela, who is simply known as "The Voice" (and what an awesome and expressive voice he has). Mahlasela's music connects South Africa's apartheid-scarred past with its promise for a better future.

Mr. Fleck actually began his musical career playing the guitar. In the early 1960s, while watching *The Beverly Hillbillies*, the bluegrass sounds of Flatt and Scruggs flowed out of the TV set and into his young brain. Earl Scruggs' banjo style hooked Mr. Fleck's interest immediately. "It was like sparks going off in my head," he later said.

It wasn't until his grandfather bought him a banjo in September of 1973 that music became his full-time passion. That week, Mr. Fleck entered New York City's High School of Music and Art. He began studies on the French horn but was soon demoted to the chorus because of his lack of musical aptitude. Since the banjo wasn't an offered elective at Music and Art, Mr. Fleck sought lessons through outside sources. Erik Darling, Marc Horowitz, and Tony Trischka stepped up and filled the role. Mr. Fleck joined his first band, Wicker's Creek, during this period. Living in New York City, Mr. Fleck was exposed to a wide variety of musical experiences. One of the most impressive was a concert by Return to Forever featuring Chick Corea and Stanley Clarke. This concert encouraged further experimenting with bebop and jazz on the banjo, signs of things to come.

After more than a decade of playing with groups like the progressive bluegrass band New Grass Revival and recording successful solo albums, Mr. Fleck joined with Howard Levy, Victor Lemonte Wooten, and Roy Wooten to form Béla Fleck and the Flecktones. The Flecktones' self-titled CD, which Mr. Fleck financed himself, attracted the attention of the folks at Warner Brothers Records. It was released in 1990, dubbed a "blu-bop" mix of jazz and bluegrass, and soon became a commercially successful disc. The album was Grammy nominated, and the group's second recording, *Flight of the Cosmic Hippo*, followed suit. Levy toured and recorded with the Flecktones until the end of 1992. After several years as a trio touring with special guests, saxophonist Jeff Coffin joined the Tones. Famed for a nonstop touring schedule, the Flecktones have reached more than 500,000 audience members yearly since 2001.

Still releasing albums and touring, the Tones have garnered a strong and faithful following among fans of jazz and new acoustic music. The group has shared the stage with the Dave Matthews Band, Sting, Bonnie Raitt, and the Grateful Dead, among many others, and made several appearances on *The Tonight Show* in the Johnny Carson and Jay Leno days as well as on *The Arsenio Hall Show* and *Late Night with Conan O'Brien*. Mr. Fleck also appeared on *Saturday Night Live* and David Letterman's show.

Any world-class musician born with the names Béla (for Bartók), Anton (for Dvořák), and Lèos (for Janáček) would seem destined to play classical music. Already a powerfully creative force in bluegrass, jazz, pop, rock, and world beat, Mr. Fleck at last made the classical connection with *Perpetual Motion*, his critically acclaimed 2001 Sony Classical recording that went on to win a pair of Grammys, including Best Classical Crossover Album, at the 44th annual Grammy Awards. Collaborating with Mr. Fleck on *Perpetual Motion* was his longtime friend and colleague Edgar Meyer, a bassist whose virtuosity defies labels and an acclaimed composer.

The recipient of multiple Grammy Awards going back to 1998, Mr. Fleck's total Grammy count is 14 Grammys won and 30 nominations. He has been nominated in more different categories than anyone in Grammy history.

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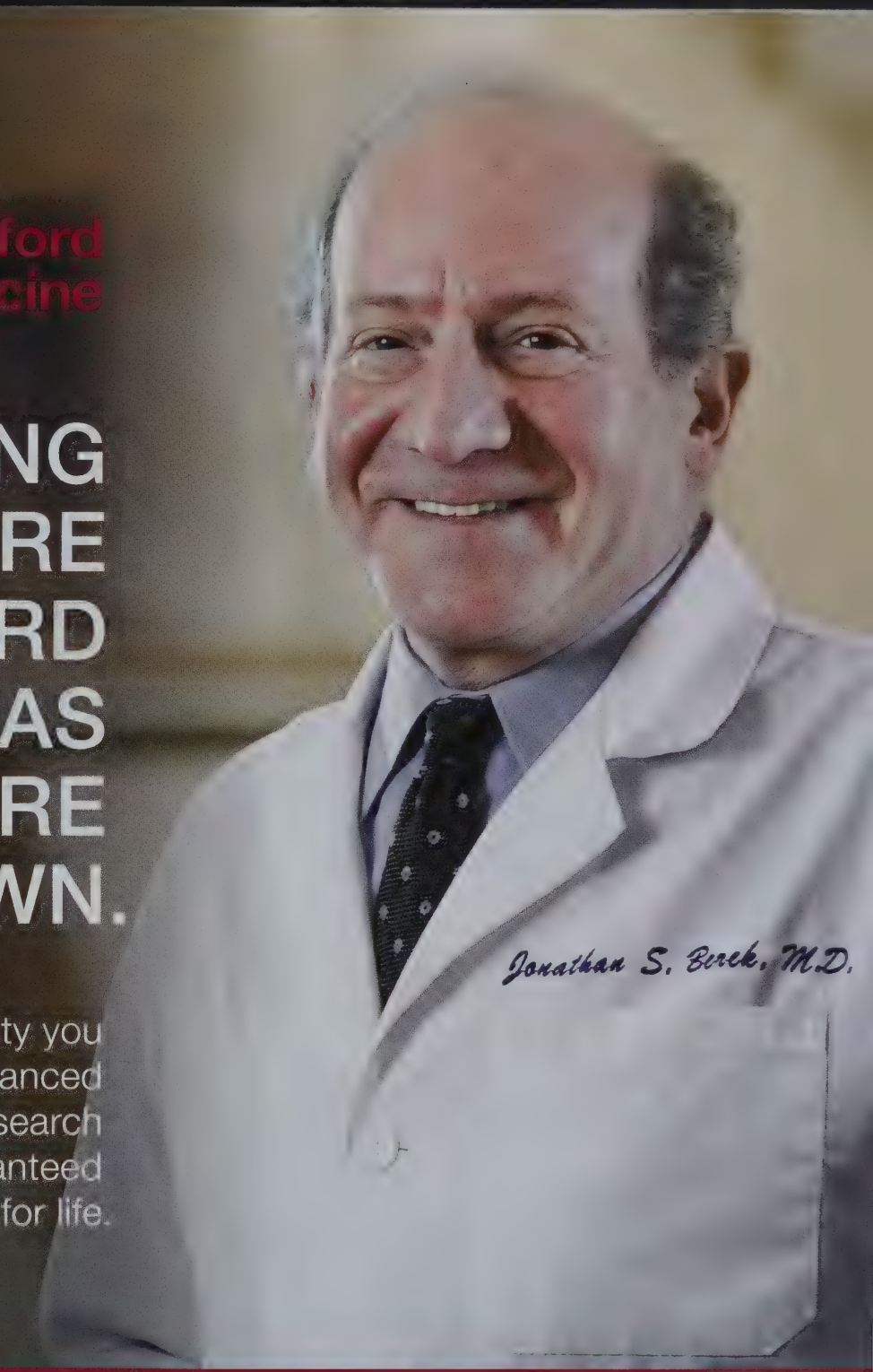

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PROGRAM: *BING OUTSIDE / IN*
SEPTEMBER 26
1:00 PM
BING CONCERT HALL

ARTISTS

Octopretzel
Lila Blue
The Family Crest
Nonstop Bhangra
Stanford Taiko
CSMA youth percussion ensemble
Circus Bella
Dante Mancini

SEAGATE

Seagate is the official sponsor of Stanford Live's family series.

PROGRAM

This all-ages afternoon of music, dance, and art takes place in and around Bing Concert Hall's Gunn Atrium.

Patio

1:30 pm	Mountain View Community School of Music and Arts youth percussion ensemble
1:30-4:30 pm	Mobile circus acts from Circus Bella
2:30-3:00 pm	Stanford Taiko

Main Lobby

1:00 pm	Lila Blue
2:00 pm	Octopretzel
3:00 pm	The Family Crest
4:30 pm	Nonstop Bhangra

Lobby Alcove

1:30-4:30 pm	Magic by Dante Mancini

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PROGRAM: NRITYAGRAM DANCE ENSEMBLE
SEPTEMBER 26 / 7:30 PM
BING CONCERT HALL

ARTISTS

Nrityagram Dance Ensemble

Bijayini Satpathy and
Surupa Sen, *dancers*

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nrityagram@gmail.com

U.S. Representative
Harold Norris, Pentacle/DanceWorks, Inc.
haroldn@pentacle.org
www.pentacle.org

PROGRAM

Saṃyoga
Surupa Sen, *artistic director and choreographer*
Pandit Raghunath Panigrahi, *music composer*
Dhaneswar Swain and Surupa Sen, *rhythm composers*

Jateen Sahu, *lead vocal and harmonium*
Rohan Dahale, *voice and mardala (percussion)*
Siddhartha Sarkar, *violin*
Manu Raj, *bamboo flute*

Surupa Sen, *off-stage announcement*

Bijayini Satpathy, *researcher and costume designer*
Ghulam Rasool Tailor, *master tailor*

Lynne Fernandez, *executive producer, technical director, and lighting designer*

There will be one intermission.

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PROGRAM: NRITYAGRAM DANCE ENSEMBLE

SAṂYOGA

In Sanskrit, *Saṃyoga* is a combination, union, synthesis or conjunction of two or more heavenly bodies.

In more ways than one, Surupa Sen and Bijayini Satpathy have formed a symbiotic combination quite unlike any in the artistic world. Living and working together for the past 20 years in Nrityagram, each brings her unique knowledge and qualities to the dance. They have aspired to create art that is deep as well as exciting—art sourced from within and outside of themselves.

Saṃyoga is the outcome of years expended in finding a balance. Of art and craft. Of strength and grace. Of technique and spirit. Of confidence and vulnerability. Of a male godhead and his essential feminine divine. In search of the essence of Odissi, they dance together—compliment each other and free themselves of enforced boundaries.

ODISSI

For centuries, a temple has looked out at a turbulent sea, its walls dancing a prayer to the rising sun. Magnificent ruins like these, in Odisha in eastern India, confirm that Odissi was performed as far back as 200 BCE. Originally a sacred ritual dedicated to the gods, Odissi is one of the oldest dance traditions in the world. Its sinuous forms, languorous limbs, and rapt expressions frozen in stone tell of a past rich in dance, music, myth, and legend.

Odissi speaks of love and union between human and divine, transporting viewers to enchanted worlds of magic and spirituality. Its sensuousness and lyricism reflect both the motifs of Odisha temple sculpture as well as the poetry from the deep wellsprings of Oriya music.

Abhinaya in Odissi

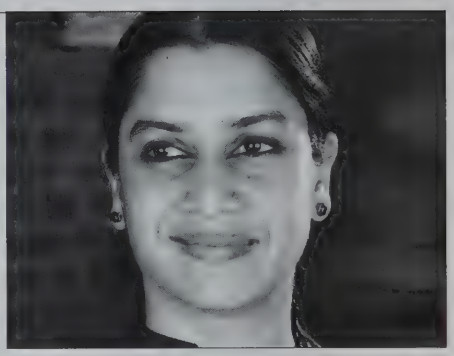
Abhinaya is a concept in Indian dance and drama derived from the *Nātyashāstra*, an ancient Indian treatise on the performing arts that encompasses theater, dance, and music. It was written between 200 BCE and 200 CE and is traditionally attributed to the sage Bharata.

Although now the word has come to mean "the art of expression," etymologically it derives from the Sanskrit *abh*, "toward," and *nii*, "leading/guide," so it literally means a leading toward (leading the audience toward a sentiment, a *rasa*).

Four kinds of abhinaya (acting or histrionics) are described, that by motions of a body part (*āngika*); by speech (*vāchika*); by costumes and makeup (*āhārya*); and, the highest mode, by means of internal emotions as expressed through minute movements of the lips, eyebrows, ear, and so on (*sāttvika*).

This performance is based on the concept of *eka āhārya* abhinaya, wherein a dancer (male or female) does not wear a different costume or makeup to express the gender of a character. A dancer must source the emotion of any character played, using the gestural language of the body and the face to bring alive the myriad underlying abstractions that Indian mythology and spiritual beliefs project. The pursuit of this aspect of abhinaya requires experience and a deep exploration of the human metaphor as part of the universal self that cannot be defined as male or female, real or illusion, true or false.

Thus, in Krishna's song "Prīyé Chārüsheelé," Satpathy plays the male role of Krishna pleading with his love, Radha, to forgive him for his wanton ways and come to him. At other times, both dancers must exchange roles and move between characters with every line or instance, switching quickly to create different states of interaction and emotion.



THE DANCERS

Surupa Sen (artistic director, choreographer, and soloist) was the first student to graduate from Nrityagram. She began her odissi training with the late body-language genius and architect of odissi Guru Kelucharan Mahapatra. She also studied odissi with Protima Gauri and abhinaya (expressional dance) with Guru Kalanidhi Narayanan.

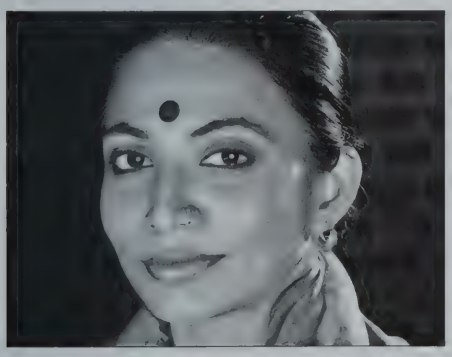
As a child, she studied *bharatanatyam*, to which she attributes her preoccupation with form and line. Attracted to choreography from her first exposure to Western makers of dances, she has worked with dancers and choreographers from across the world. Ms. Sen has performed, in solo recitals and with the ensemble, all over India and the world.

Her first evening-length choreographic work, *Śrī: In Search of the Goddess* (2000), consisted of both a nontraditional suite ("Night," "Fire," and "Dialogue with Death") and a reworking of traditional dance ("Śrīmatī," "Śrīmayī," and "Śrīdevī"). Her next show, *Ansh* (2004), was a reworking of a typical odissi recital, which toured extensively in India and the United States, including a run at the Joyce Theater in New York. *Sacred Space* (2006), a show based on temple architecture and its relationship to dance, used an expanded traditional odissi vocabulary and toured the United States for six months, including a week's run at the Jacob's Pillow Dance Festival and Spoleto Festival USA. *Pratimā: Reflection* (2008), an evening-length work that explores the relationship between the dancer and her dance, was commissioned by the Joyce Theater's Stephen and Cathy

Weinroth Fund for New Work and premiered in February of 2008 at the Joyce Theater. *"Vibhakta,"* from Pratimā: Reflection, was listed as one of the 10 best dance performances of 2008 by the *New Yorker*.

Ms. Sen's newest ensemble work, *Saṃhära* (2012), was Nrityagram's first international collaboration. Nrityagram and Sri Lanka's Chitrasena Dance Company explore the meeting point between the sensuousness of Nrityagram's odissi and the masculine dynamism of the Chitrasena's *kandyan* dance. *Saṃhära* was premiered in Bangalore, India, in February 2012; toured the United States in 2012 and 2013; and was performed extensively in India, Sri Lanka, and other parts of Asia. She has also choreographed two full-length duet shows, *Saṃyoga* (2012) and *Songs of Love and Longing* (2013).

Ms. Sen received the Raza Foundation Award in 2006; the Yagnaraman Award of Excellence in 2008; and the prestigious Nritya Choodamani award from Sri Krishna Gana Sabha in Chennai, India, in 2011. She is the artistic director and choreographer at Nrityagram.



Bijayini Satpathy (director of dance education and soloist) made Nrityagram her home in 1993. Her initial odissi training was in Odisha from the age of 7 until she moved to Nrityagram. She has worked with Surupa Sen ever since.

Ms. Satpathy's research on the moving body in all its possibilities has resulted in a scientific body-training program for Nrityagram, sourced from yoga, *natyashastra*, *kalaripayattu*, Western fitness methods, and odissi body-conditioning exercises. This makes the practice of dance injury-proof and increases the performance life span of a dancer. She has also developed and expanded a systematic and accessible training program for odissi dancers, which is equally valuable for beginners, advanced learners, performers, and teachers.

Ms. Satpathy has performed alone and with the ensemble all over the world and has received national and international recognition, including the 2003 Mahari Award given to the best odissi dancer of the year, the Sanskriti Award in 2007, and Sangeet Natak Akademi's Bismillah Khan Yuva Puraskar in 2007. In 2011, she received the prestigious Nritya Choodamani award from Sri Krishna Gana Sabha in Chennai, India.

NRITYAGRAM DANCE VILLAGE

The Nrityagram dance village is located outside Bangalore, India. It was founded in 1990 by Odissi dancer Protima Gauri, who converted 10 acres of farmland into a setting for the study, practice, and teaching of dance. At Nrityagram, dance is a way of life. Reminiscent of ancient ashrams where gurus imparted not only technique but also a philosophy of being, this is a creative space where dancers, musicians, and choreographers live together, sharing their skills and developing their art. To enrich their practice, dancers are also taught yoga and martial arts along with Sanskrit and classical literature. As knowledge passes from guru to disciple, the continuity of the classical arts is ensured.

For almost two decades, Sen and Satpathy have researched and expanded the dance vocabulary of Odissi dance and have developed a style that distinguishes the dancers of the Nrityagram school. A unique blend of traditional knowledge with contemporary understanding and application makes Nrityagram the only institution of its kind in the world.

The outside world, too, is an integral part of Nrityagram. Choreographers, movement specialists, sculptors, painters, writers, musicians, and theater practitioners from all over the world frequently visit the village to perform and conduct workshops and seminars in their areas of practice.

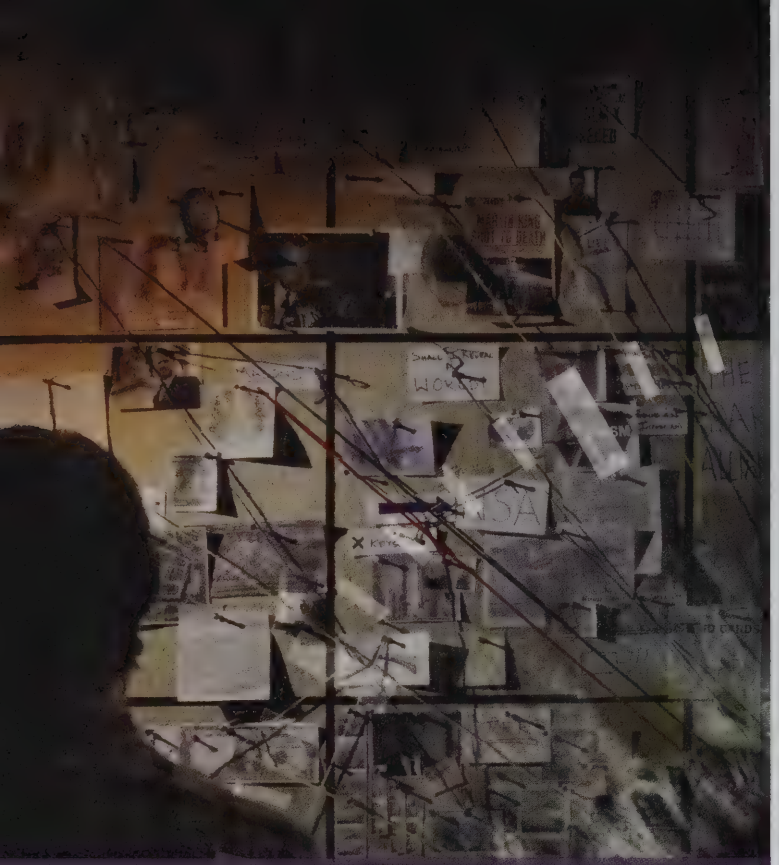
Vasantahabba, Nrityagram's annual dusk to dawn festival of music and dance, has a roster that includes some of the greatest names in India. It is attended by over 40,000 enthusiastic spectators streaming in from surrounding villages and beyond.

While Vasantahabba is Nrityagram's most public interface, everyday artistic practice connects with the larger world through initiatives like Kula, which is both a conceptual and a physical space for artistic collaboration, synergy, and conversation. In order to nurture the sustained cross-pollination of artistic work and dialogue among artists, it offers a self-contained residential facility on the Nrityagram campus. Since November 2010, Kula has already hosted almost 200 writers, musicians, dancers, actors, and other artists.

The Nrityagram Dance Ensemble, Nrityagram's repertory company, is regarded as one of the foremost dance companies of India, performing all over the world, including an annual tour to the United States.

Although steeped in and dedicated to ancient practice, the ensemble is also committed to carrying Indian dance into the 21st century. Enabled by grants from the National Dance Project of the New England Foundation for the Arts, and more recently from The Joyce Theater in New York, Nrityagram's dancers not only explore creative expansions of tradition but also are able to commission fresh compositions from leading Indian classical musicians.

Nrityagram is a project of the Odissi Dance Centre Trust, a not-for-profit arts organization. Donations are exempt from tax to the fullest extent allowed by law. For information, email nrityagram@gmail.com.



PROGRAM: DARCY JAMES ARGUE'S *REAL ENEMIES*

OCTOBER 2 7:30 PM BING CONCERT HALL

KORET
JAZZ PROJECT

This program was generously funded by the Koret Foundation. The Koret Jazz Project is a multiyear initiative to support, expand, and celebrate the role of jazz in the artistic and educational programming of Stanford Live.

Real Enemies was co-commissioned by the Brooklyn Academy of Music, the Fromm Music Foundation, and Beth Morrison Projects; and was produced by Beth Morrison Projects. Residency support was provided by the Center for the Arts at Virginia Tech.

The performance will be followed by a conversation with the creators and professor Kathryn Olmsted.

ARTISTS

Secret Society
David Pietro, *piccolo, flute, alto flute, soprano sax, alto sax*
Rob Wilkerson, *flute, clarinet, soprano sax, alto sax*
Sam Sadigursky, *E-flat clarinet, clarinet, tenor sax*
John Ellis, *clarinet, bass clarinet, tenor sax*
Carl Maraghi, *clarinet, bass clarinet, baritone sax*

Seneca Black, *trumpet, flugelhorn*
David Smith, *trumpet, flugelhorn*
Matt Holman, *trumpet, flugelhorn*
Nadje Noordhuis, *trumpet, flugelhorn*
Jason Palmer, *trumpet, flugelhorn*

Mike Fahie, *euphonium, trombone*
Ryan Keberle, *trombone*
Jacob Garchik, *trombone, tuba*
Jennifer Wharton, *bass trombone, tuba*

Sebastian Noelle, *acoustic and electric guitar*
Adam Birnbaum, *acoustic and electric piano, melodica*
Matt Clohesy, *contrabass and electric bass, electronic effects*
Jon Wikan, *drum set, cajón*

Darcy James Argue, *conductor*

PROGRAM

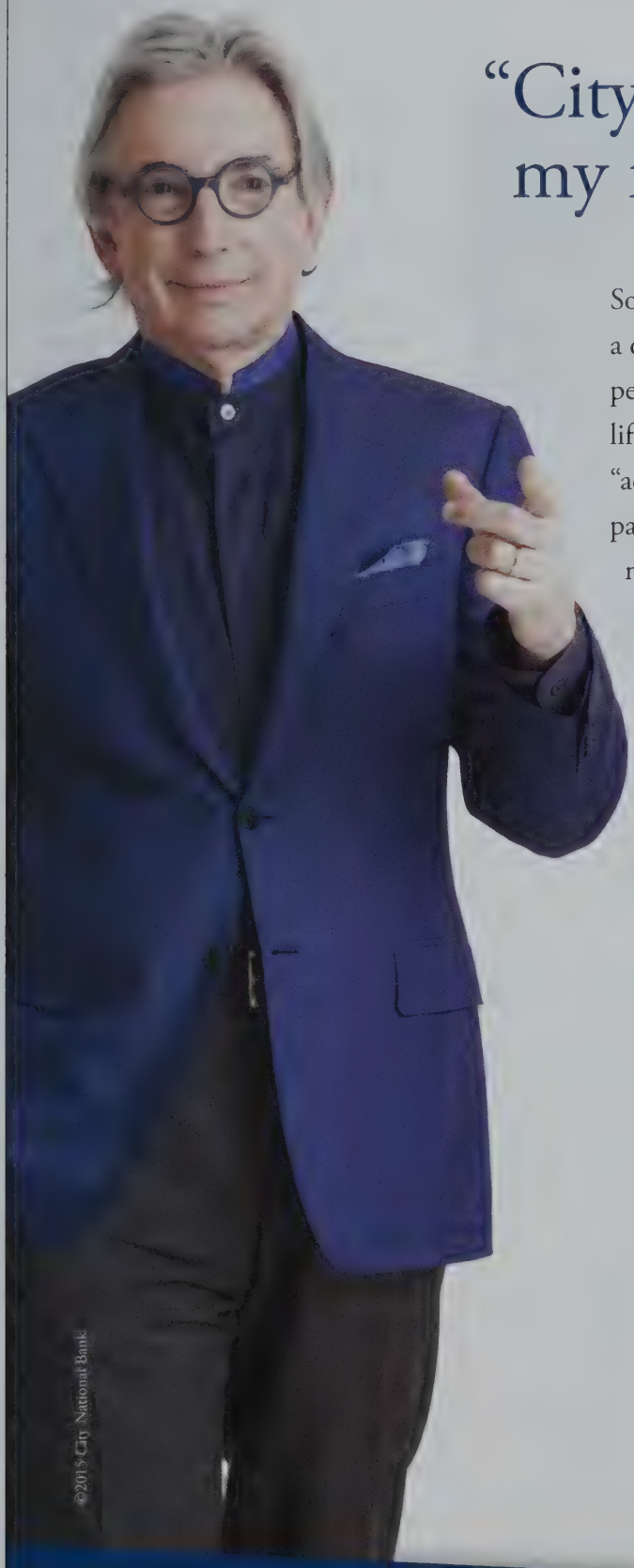
***Real Enemies* (Concert premiere)**
Music by Darcy James Argue
Writing and direction by Isaac Butler
Lighting Design by Maruti Evans

0. You Are Here
1. The Enemy Within
2. Dark Alliance
3. Trust No One
4. Silent Weapons for Quiet Wars
5. Best Friends Forever
6. The Hidden Hand
7. Causus Belli
8. Crisis Control
9. Apocalypse is a Process
10. Never a Straight Answer
11. Who Do You Trust?
12. You Are Here (reprise)

The performance will last approximately 70 minutes with no intermission.

Real Enemies was developed and produced by Beth Morrison Projects.

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.



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PROGRAM: DARCY JAMES ARGUE'S *REAL ENEMIES*

Darcy James Argue

FROM THE CREATORS

Real Enemies is a work of nonfiction, which is to say, it is an exploration of real beliefs, of the present-day folklore we call conspiracy theories. When we embarked on this project, we wanted to find a way to get inside the psychic space of paranoia, to understand the mixture of factual truth, deduction, intuition, supposition, and imagination that results in "conspiracism."

Belief in conspiracies is one of the defining aspects of modern culture. It transcends political, economic, and other divides. Conservative or liberal, rich or poor, religious or secular, across all races and backgrounds, there exists a conspiratorial strain of thought that forces are secretly plotting against us or controlling our fates. E. M. Forster famously wrote, "'The king died, and then the queen died,' is a story. 'The king died, and then the queen died of grief' is a plot." Causality lies at the heart of all narrative. Without causality, all that remains are isolated events. Conspiracy theories take these isolated events and insert causality, making them into a plot. Plot is, in turn, a synonym for a conspiracy. Conspiracy theories, then, are on one level simply another form of narrative sense-making, like taking the stars in the sky and weaving them into mythical scorpions, crabs, and hunters.

As befitting a journey into postwar paranoia, the score draws heavily on 12-tone techniques even as it departs at times from conventional notions about how those techniques should be employed. In *Real Enemies*, the 12-tone row is a deep structural device, not just for the music but for the formal and visual development of the entire work. Other musical touchstones include the film scores of Michael Small and David Shire, Nicaraguan singer-songwriter Carlos Mejía Godoy, early 1980s electrofunk-influenced hip-hop from Los Angeles, intricately layered polyrhythms at the intersection of postminimalist classical music and contemporary jazz, and much more.

DARCY JAMES ARGUE

"For a wholly original take on big band's past, present, and future, look to Darcy James Argue," says *Newsweek*'s Seth Colter Walls. The Vancouver-born, Brooklyn-based composer and bandleader has toured nationally and internationally with his 18-piece ensemble, Secret Society, garnering countless awards and nominations and reimagining what a 21st-century big band can sound like. "It's maximalist music of impressive complexity and immense entertainment value, in your face and then in your head," writes Richard Gehr in the *Village Voice*. *Stereophile*'s Fred Kaplan adds, "Argue is tying together the disparate strands of music that have shaped his life and his rambling era."

Mr. Argue made his mark with his critically acclaimed 2009 debut, *Infernal Machines* (New Amsterdam Records). His group's 2013 release, *Brooklyn Babylon* (New Amsterdam), earned nominations for both Grammy and Juno Awards, like *Infernal Machines* before it. *Brooklyn Babylon* continued to net accolades for Mr. Argue and Secret Society, earning the top spot in the Big Band category in the 2013 *DownBeat* Critics Poll.

Mr. Argue has received commissions from the Fromm Music Foundation, The Jazz Gallery, the Manhattan New Music Project, the Jerome Foundation, and the Brooklyn Academy of Music as well as ensembles that include the Danish Radio Big Band, Hard Rubber Orchestra, West Point Jazz Knights, and Orquestra Jazz de Matosinhos. He is the recipient of grants and fellowships from the New York Foundation for the Arts, New Music USA, the Aaron Copland Fund for Music, the Mid Atlantic Arts Foundation, the Canada Council for the Arts, and the MacDowell Colony. In 2015, he was awarded a Guggenheim Fellowship in music composition and a Doris Duke Artist Award.

ISAAC BUTLER

Isaac Butler is a writer and director. Previous directing credits include Darcy James Argue and Daniel Zizelj's *Brooklyn Babylon* (BAM Next Wave Festival), Greg Moss' *Reunion* (Playwrights' Center), Cory Hinkle's *Notes on a Disappearance* (Playwrights' Center), Clay McLeod Chapman's *Volume of Smoke* (Virginia Commonwealth University, Firehouse Theatre, the Kraine Theater, and others), and Josh Conkel's *MilkMilkLemonade* (Under St. Marks). He also directed the U.S. premiere of Line Knutzon's *First You're Born* (Peter Jay Sharp Theatre), the first American performance of a contemporary Danish play. Mr. Butler's arts criticism and journalism have been featured in *American Theatre*, the *Hooded Utilitarian*,

Rain Taxi, *Slate*, *Flavorpill*, and *Time Out New York*. His essays have appeared in *Narratively* and *Pank*, and his personal narratives weaving together pop culture and autobiography have appeared in *Columbia: A Journal of Literature and Art* and *Fiddleback*. He has performed original writing as part of *The Soundtrack Series*, *The Liar Show*, and *The How I Learned Series*. He has just finished his first book, *The Thousand Natural Shocks: A Father, a Family, a Crisis of Faith*.

MARUTI EVANS

Lighting designer Maruti Evans' work includes *Else Where* (BAM), *Leiderabend* (BAM), *Witness Uganda* (ART), *Alice vs. Wonderland* (ART), *Mouth Wide Open* (ART), *Master and Margarita* (Summer Scape), *An Oresteia* (Classic Stage Co), *Crowns* (Goodman Theater), and *Sweeny Todd* (Virginia Opera Co). He has received the Drama Desk Sam Norkin Award 2013 for the designs of *Tiny Dynamite* and *Pilo Family Circus* and Drama Desk nominations for *In the Heat of the Night*, *Slaughterhouse 5*, and *Blindness*.

BETH MORRISON PROJECTS

Founded in 2006, Beth Morrison Projects encourages risk taking, creating a structure for developing new work that is unique to each artist, which gives artists the time and space to experiment and push boundaries. Noted as a composers' producer, "Beth Morrison, of Beth Morrison Projects, has been gathering strength for several years, producing some of the most exciting music-theater projects in the city" (*New Yorker*). To date, the company has commissioned, developed, and produced more than 40 premiere opera and music-theater works that have been performed around the globe. The *New York Times* recently said, "The production of new [opera] works in the city still falls mostly to the tireless Beth Morrison and her Beth Morrison Projects." The *Wall Street Journal* claimed, "Ms. Morrison may be immortalized one day as a 21st-century Diaghilev, known for her ability to assemble memorable collaborations among artists." In 2013, Beth Morrison Projects cofounded the internationally acclaimed Prototype Festival with the Here arts center, which the *New Yorker* called "suddenly indispensable." Current and upcoming projects include works by composers Darcy James Argue, Mohammed Fairouz, Du Yun, Ted Hearne, David Lang, David T. Little, Zhou Long, Keeril Makan, Missy Mazzoli, Paola Prestini, Kamala Sankaram, Scott Wheeler, and more. Additional projects include works by directors Julian Crouch, James Darrah, Rachel Dickstein, Daniel Fish, Gia Forakis, Bob McGrath, Yuval Sharon, and Robert Woodruff.

Projects have been performed in American and international venues, including the Brooklyn Academy of Music, The Kitchen, Performance Space 122, Lincoln Center, the Walker Art Center, the Barbican, the Holland Festival, Operadagen Rotterdam, the Beijing Music Festival, the New York Musical Theatre Festival, and more.

Beth Morrison, *creative producer*
Jecca Barry, *general manager*
Noah Stern Weber, *associate producer*
Rachel Karpf Reidy, *production and administrative associate*
Dan Balkin, *general management fellow*

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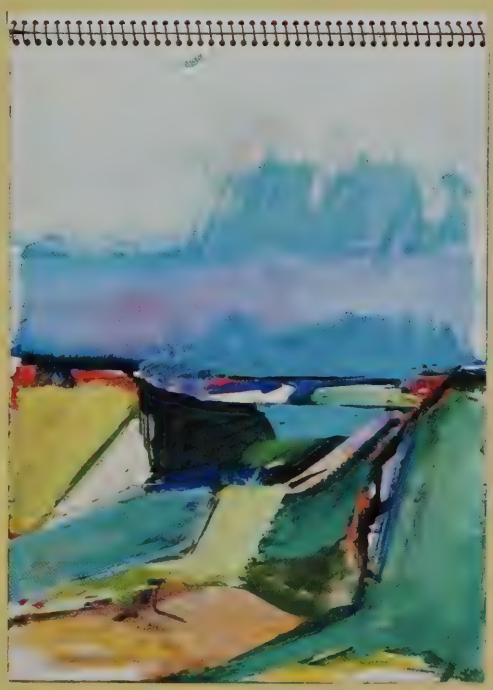
This unparalleled collection of 29 sketchbooks has never before been seen by the public. Through his long career, Diebenkorn (Stanford B.A. '49) kept a sketchbook—a portable studio—to capture his ideas. The books, now in the Cantor's collection, contain 1,045 drawings that span 50 years.

LECTURE *by Gretchen Diebenkorn Grant, Wed., Nov. 4 at 5:30 pm*



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PROGRAM: *SUNDAYS WITH THE ST. LAWRENCE*
OCTOBER 4 / 2:30 PM
BING CONCERT HALL

ARTISTS

St. Lawrence String Quartet
Geoff Nuttall, *violin*
Owen Dalby, *violin*
Lesley Robertson, *viola*
Christopher Costanza, *cello*

Pedja Muzijevic, *piano and Graf fortepiano*
Anthony Manzo, *double bass*

Sundays with the St. Lawrence **is presented in partnership with Music at Stanford.**

PROGRAM

Joseph Haydn: Quartet in G Minor, op. 20, no. 3 (Hob. III:33) (1772)
Allegro con spirito
Menuetto: Allegretto
Poco adagio
Allegro di molto

Ralph Vaughan Williams: Piano Quintet in C Minor (1903, rev. 1904–5)
Allegro con fuoco
Andante
Fantasia (quasi variazioni)

INTERMISSION

Franz Schubert: Piano Quintet in A, op. 114, D. 667, *Trout* (ca. 1819)
Allegro vivace
Andante
Scherzo – Presto
Tema con variazioni – Andantino
Allegro giusto

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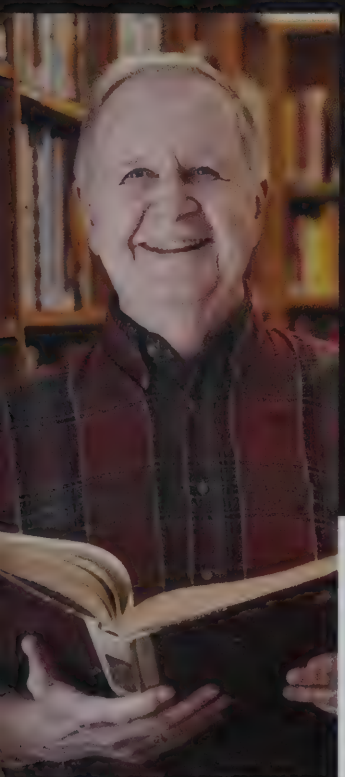
Clinical practice filled my life.



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CARF

JOSEPH HAYDN (1732–1809)
QUARTET IN G MINOR, OP. 20, NO. 3 (HOB. III:33) (1772)

Joseph Haydn wrote his six Op. 20 quartets in 1772 at the age of 40. They contain his finest chamber music up to that point, a fact recognized both by his contemporaries and the composer himself. With Op. 20, Haydn reached true mastery of the form and the texture of the string quartet. This is music designed to move and stir the emotions, rather than to merely please and entertain. It has been said that even if Haydn had written nothing after the six quartets we now know as Op. 20, these alone would have earned him an important place in 18th-century musical history. They were likely first played by violinist Luigi Tomasini, Haydn's colleague and friend, with other members of the Esterházy court orchestra. "No one plays my quartets like Luigi," Haydn is reported as saying.

The G-minor quartet opens in a serious vein. Its G-minor theme is purposeful and unusually constructed (seven plus seven bars, not the customary symmetrical eight-bar phrases). Haydn devotes great attention to the development of fragments of themes. He explores a wide range of emotions, from stirring fanfares that seem to call the audience to attention to the gentlest whispers of a theme. It is a long way from the graceful, untroubled rococo style of his earliest quartets. The second movement is a minuet, but the mood is a far cry from the genteel elegance of the courtly minuet. It's in the minor key for one thing. And the theme is again unusually balanced (five plus five bars). The mood is poignant, although there is some relaxation of its dark emotions in the contrasting trio section. The movement ends on a troubled note. After a solemn, dignified slow movement in the major key, Haydn returns to the earnest intensity of the opening, and the finale ends with a sigh rather than a flourish.

RALPH VAUGHAN WILLIAMS (1872–1958)
PIANO QUINTET IN C MINOR (1903, REV. 1904–5)

Like his contemporary Edward Elgar, English composer Ralph Vaughan Williams took time to find his voice as a composer. There was a long period between the end of his formal studies in Cambridge, then at London's Royal College of Music, and the landmark song cycle for tenor, piano, and string quartet *On Wenlock Edge* (1908–9) and the *Tallis* Fantasia (1910) for double string orchestra. It was a time of uncertainty and doubt, years spent searching for a direction that English music might take away from the shadow of German romanticism. But it was also a period of experimentation and discovery, with a series of large-scale chamber works, including a string quartet and this piano quintet—both of which the composer subsequently withdrew. The Piano Quintet in C Minor was completed in 1903 but then extensively revised over the next two years before its premiere in London's Aeolian Hall. The last documented performance took place in 1918, by which time, on returning from the First World War, the English composer had built a growing reputation for independence of thought and for his symphonic writing and wished to purge his catalogue of several earlier transitional works. Only in 1999, as the 50th anniversary of his death was approaching, did his widow Ursula give permission for a performance of the quintet at a conference titled "Vaughan Williams in a New Century" and its subsequent publication.

Williams collected the first of the 800 English folksongs that he would quickly absorb into his own distinctive musical language in 1903. There are a few tantalizing glimpses of this in the full-blooded, late-romantic musical landscape that the Piano Quintet's three movements inhabit. The piece is scored for piano with a quartet of violin, viola, cello, and double bass—the same infrequently heard combination to be featured in the Schubert *Trout* Quintet later today. The four fiery falling chords heard at the very beginning are immediately inverted and expanded into a flowing melody for viola. Violin and then the full ensemble develop the idea into a mighty statement over a sustained pedal note low in the double bass. The four-note motif then evolves into a quiet, wistfully lyrical theme, which is prophetic of the mature Williams. Each of these musical ideas is vigorously worked through a restless, forward-surging development reminiscent of the idiom of Brahms and other late-19th-century composers. The modal, hymn-like melody of the slow movement, over which the piano lingers long and lovingly, is also prophetic of the mature composer. It draws from the song *Silent Noon*, which Williams composed that same year. Echoes of the four-note motif from the opening movement color and bring unity to both the slow movement and the *Fantasia* finale. This has something of the character of an Elizabethan fantasy for viols, though its structure is essentially that of a theme with five variations. Although he consigned the Piano Quintet to oblivion for the best part of a century, Williams did not forget the work. Shortly before his death, he again wrote variations on the *Fantasia* movement theme in the finale of his Violin Sonata.

FRANZ SCHUBERT (1797–1828)
PIANO QUINTET IN A, OP. 114, D. 667, *TROUT* (CA. 1819)

The period around the year 1819, when Franz Schubert wrote his *Trout* Quintet, one of the most endearing works in the repertoire, was a rich one for lovers of chamber music. Beethoven, then in his 50s, was writing his profound late string quartets. Mendelssohn, barely in his teens, was shortly to write his Octet. Schubert, in his early 20s, had ahead of him such masterpieces as the *Death and the Maiden* Quartet, the Octet, and the Great C-Major Quintet. Chamber music was alive and well, and living, above all, in the city of Vienna. It was here that the tradition of *hausmusik* thrived among the music-loving middle classes and bourgeoisie. And it was for

this tradition of amateur music-making in the home that Schubert wrote his *Trout* Quintet. He was on vacation in the Alpine countryside in the town of Steyr, just outside Vienna, when the commission came. Steyr was the hometown of his friend, the well-known singer Johann Vogl, for whom Schubert wrote many of his 600 songs. Schubert was Vogl's guest, and together they visited another Steyr resident, Sylvester Paumgartner, who was a wealthy mining director and keen amateur cellist. Paumgartner asked Schubert to write a chamber work for his *hausmusik* group. The idea of including a movement based on Schubert's song *"Die Forelle"* ("The Trout") also seems to have come from Paumgartner. The instruments specified—piano, violin, viola, cello, and double bass—remain an unusual grouping. But they were the instruments used in a published Viennese arrangement of Johann Nepomuk Hummel's popular Septet of 1816, which Schubert would have known.

The number of movements in the *Trout* Quintet is also unusual. Four was the convention. But here, a fifth movement, a series of variations on "The Trout," was inserted between the *Scherzo* and the finale. The movement starts with a simplified version of the opening of the song. As the music progresses, the theme only gradually reveals its full subtleties, culminating in the final variation, the focal point of the quintet. The work's great clarity of texture comes about largely through the way Schubert contrasts the rich, resonant (and potentially bottom heavy) scoring for the four string instruments with a brighter, more transparent piano line—created by having the pianist frequently play in octaves high in the upper range of the keyboard, much as in Schubert's piano duos. Another hallmark of the work is that the piano is usually heard in dialogue with the strings, rather than in a mutual single texture that develops the work's themes. Schubert wrote to his brother Ferdinand about the "inconceivably beautiful" countryside around Steyr, and it's not hard to imagine the sunlit freshness of the Alpine air in the five movements of the quintet.

—© 2015, Keith Horner

ST. LAWRENCE STRING QUARTET

Established in 1989, the St. Lawrence String Quartet has developed an undisputed reputation as a truly world-class chamber ensemble. Called "witty, buoyant, and wickedly attentive" (*Montreal Gazette*) with a "peerless" sense of ensemble (*Financial Times*), the quartet is celebrated for its "smoldering intensity" (*Washington Post*) and "flexibility, dramatic fire, and...hint of rock 'n' roll energy" (*Los Angeles Times*). SLSQ performs internationally and has served as ensemble-in-residence at Stanford University since 1998.

The St. Lawrence continues to build its reputation for imaginative and spontaneous music-making through an energetic commitment to the great established quartet literature as well as the championing of new works by such composers as John Adams, Osvaldo Golijov, Ezequiel Viñao, and Jonathan Berger. Of the ensemble's collaborations with Adams, the *Washington Post* asserted, "If good relationships are built on trust, the bond between the St. Lawrence String Quartet and composer John Adams is a marriage made in chamber music heaven."

In late summer 2015, the quartet toured Europe with the San Francisco Symphony, performing Adams' *Absolute Jest* under the baton of conductor Michael Tilson Thomas for audiences in the United Kingdom, Germany, Romania, and Switzerland. Later in the season, SLSQ performed at Carnegie Hall in New York and in Vancouver and Toronto; Madison, Wisconsin; Worcester, Massachusetts; Eugene, Oregon; and East Lansing, Michigan. Spring highlights included a residency at the University of Maryland and a special Haydn-themed performance at the 92nd Street Y in New York. During

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Anthony Manzo

Pedja Muzijevic

the summer season, SLSQ also continued its long association with Spoleto Festival USA in Charleston, South Carolina.

In recent seasons, SLSQ has been highlighting first violinist Geoff Nuttall's admiration for Haydn with a series of concerts in which the foursome explores and unpacks the composer's string quartets from various perspectives and then performs the works in their entirety. Mr. Nuttall, hailed as "the Jon Stewart of chamber music" (*New York Times*), explains, "To be really devastated by the genius of Haydn's music, the performers and audiences have to be connected...exploring the material in a really active way." The quartet will continue to offer these Haydn discovery programs at least through the 2016–17 season.

The quartet's residency at Stanford includes work with music students as well as extensive collaborations with other faculty and departments, using music to explore myriad topics. Recent collaborations have involved the School of Medicine, the School of Education, and the Law School. In addition to their appointment at Stanford, the members of SLSQ serve as visiting artists at the University of Toronto. The foursome's passion for opening up musical arenas to players and listeners alike is evident in the group's annual summer chamber music seminar at Stanford.

Lesley Robertson and Geoff Nuttall are founding members of the group and hail from Edmonton, Alberta, and London, Ontario, respectively. Christopher Costanza is from Utica, New York, and joined the group in 2003. Owen Dalby, from the San Francisco Bay Area, joined in 2015. All four members of the quartet live and teach at Stanford University.

ANTHONY MANZO

Despite the inherent challenges of travel with a double bass, Anthony Manzo remains a sought-after chamber musician, performing at such noted venues as the Chamber Music Society of Lincoln Center's Alice Tully Hall; Spoleto Festival USA in Charleston, South Carolina; Bay Chamber Concerts in Rockport, Maine; and the Chesapeake Chamber Music Festival on Maryland's Eastern Shore. Mr. Manzo is also the solo bassist of San Francisco's New Century Chamber Orchestra and a regular guest artist with the National Symphony Orchestra and the Smithsonian Chamber Music Society near his home in Washington, D.C. Formerly the solo bassist of the Munich Chamber Orchestra, he still returns whenever possible to Europe to play, most recently performing with the Camerata Salzburg in Austria in collaborations that have included the group's summer residency at the Salzburg Festival as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff in Mozart's *"Per questa bella mano"* (with performances in Salzburg, Paris, Vienna, Budapest, and Istanbul).

Mr. Manzo is also an active performer on period instruments with groups that include the Handel and Haydn Society of Boston and Opera Lafayette in Washington, D.C., and is a member of the double bass and chamber music faculty of the University of Maryland.

PEDJA MUZIJEVIC

Hailed by critics as a thinking musician with engaging stage presence and a gratifying combination of virtuosity and eloquence, pianist Pedja Muzijevic has defined his 37-year career with creative programming, unusual combinations of new and old music, and lasting collaborations with other artists and ensembles. London's *Financial Times* eloquently sums him up as "a virtuoso with formidable fingers and a musician with fiercely original ideas about the music he plays."

Highlights of the 2014–15 season included a residency at Bay Chamber Concerts in Maine; a solo recital debut at Chicago's Ravinia Festival; returns to Spoleto Festival USA, Toronto Summer Music Academy, Ottawa Chamberfest, and Moab Music Festival; and performances of the piano duo version of Igor Stravinsky's *Rite of Spring* in Atlanta with Robert Spano, staged by Lauri Stallings. Mr. Muzijevic also returned to the Saint Paul Chamber Orchestra for performances of Frank Martin's *Petite symphonie concertante,* conducted by Christian Zacharias, and curated a monthlong residency at the Banff Centre that explored what a concert is today and how it can better establish itself in our society. He returned to the Library of Congress in Washington, D.C., and Mainly Mozart in San Diego and performed Olivier Messiaen's *Oiseaux exotiques* with Novus NY and Grant Gershon at Trinity Wall Street in New York.

Mr. Muzijevic's 2012–13 season included a recital at the Smithsonian in Washington, D.C.; chamber music at Stanford University with the St. Lawrence String Quartet; two solo recitals at Bargemusic in New York; and recitals with Simon Keenlyside in Atlanta and with Leila Josefowicz at Dartmouth College. In the summer, he performed several concerts at Spoleto Festival USA in Charleston, South Carolina, and returned to Bravo! Vail in addition to appearing at Salt Bay Chamberfest, Maverick Concerts, and Bridgehampton Chamber Music Festival and festivals in Toronto and Ottawa.

PROGRAM: PHILHARMONIA BAROQUE ORCHESTRA
OCTOBER 7 / 7:30 PM
BING CONCERT HALL

ARTISTS

Philharmonia Baroque Orchestra
Nicholas McGegan, *conductor*
Suzana Ograjenšek, *soprano*
Diana Moore, *mezzo-soprano*
Clint van der Linde, *countertenor*
Nicholas Phan, *tenor*
Douglas Williams, *baritone*
Members of the Philharmonia Chorale

PROGRAM

Alessandro Scarlatti (1660-1725): *La Gloria di Primavera*

Parte prima

INTERMISSION

Seconda parte

A separate program will be provided at the performance. The concert will last approximately two hours.

Three hundred years ago, Italy's operatic master Alessando Scarlatti composed a lavish work to celebrate the birth of a new Habsburg prince. It electrified audiences of the time and even enjoyed the uncommon privilege of repeat performances. But then it vanished from the scene, never to be heard again. Until now. In this rare performance, conductor Nicholas McGegan and Philharmonia Baroque Orchestra present the North American premiere of this masterpiece in all its exquisite beauty and grand majesty. After 300 years, it is well worth the wait.

There will be a pre-concert interview with KQED's Rachael Myrow and conductor Nicholas McGegan at 6:45 pm.

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

ARTISTS

Stephen Prutsman, *piano*

St. Lawrence String Quartet
Geoff Nuttall, *violin*
Owen Dalby, *violin*
Lesley Robertson, *viola*
Christopher Costanza, *cello*

Stanford Chamber Strings

PROGRAM

Please refrain from applause for the entire duration of the program.

Welcome by Rabbi Patricia Karlin-Neumann
Senior Associate Dean for Religious Life

J. S. Bach: "Prelude" from Suite No. 3 in C Major, BWV 1009
Christopher Costanza

J. S. Bach: Concerto in D Minor, BWV 1052
Allegro, Adagio, Allegro
Stephen Prutsman, St. Lawrence String Quartet, and Stanford Chamber Strings

Irving Berlin: "What'll I Do?"
Stephen Prutsman

J. S. Bach: *Adagio ma non tanto* from Sonata in E Major BWV 1016
Geoff Nuttall and Stephen Prutsman

Syrian Traditional: "Wa Habibi" ("Beloved")
St. Lawrence String Quartet

J. S. Bach: Prelude and Fugue in C-sharp Minor from the *Well-Tempered Clavier, Book II*
Stephen Prutsman

J. S. Bach: *Contrapunctus* XVIII (unfinished) from *The Art of the Fugue*
St. Lawrence String Quartet

Daniel Pearl World Music Days was created in response to the 2002 kidnapping and murder of *Wall Street Journal* reporter and Stanford University graduate Daniel Pearl at the hands of extremists in Karachi, Pakistan. Daniel's family and friends came together to work toward a more humane world, forming the Daniel Pearl Foundation. The mission of the foundation is to promote cross-cultural understanding through journalism, music, and innovative communications. For more information, visit www.danielpearl.org.

This program is presented in partnership with Music at Stanford, the Office for Religious Life, and Hillel at Stanford.

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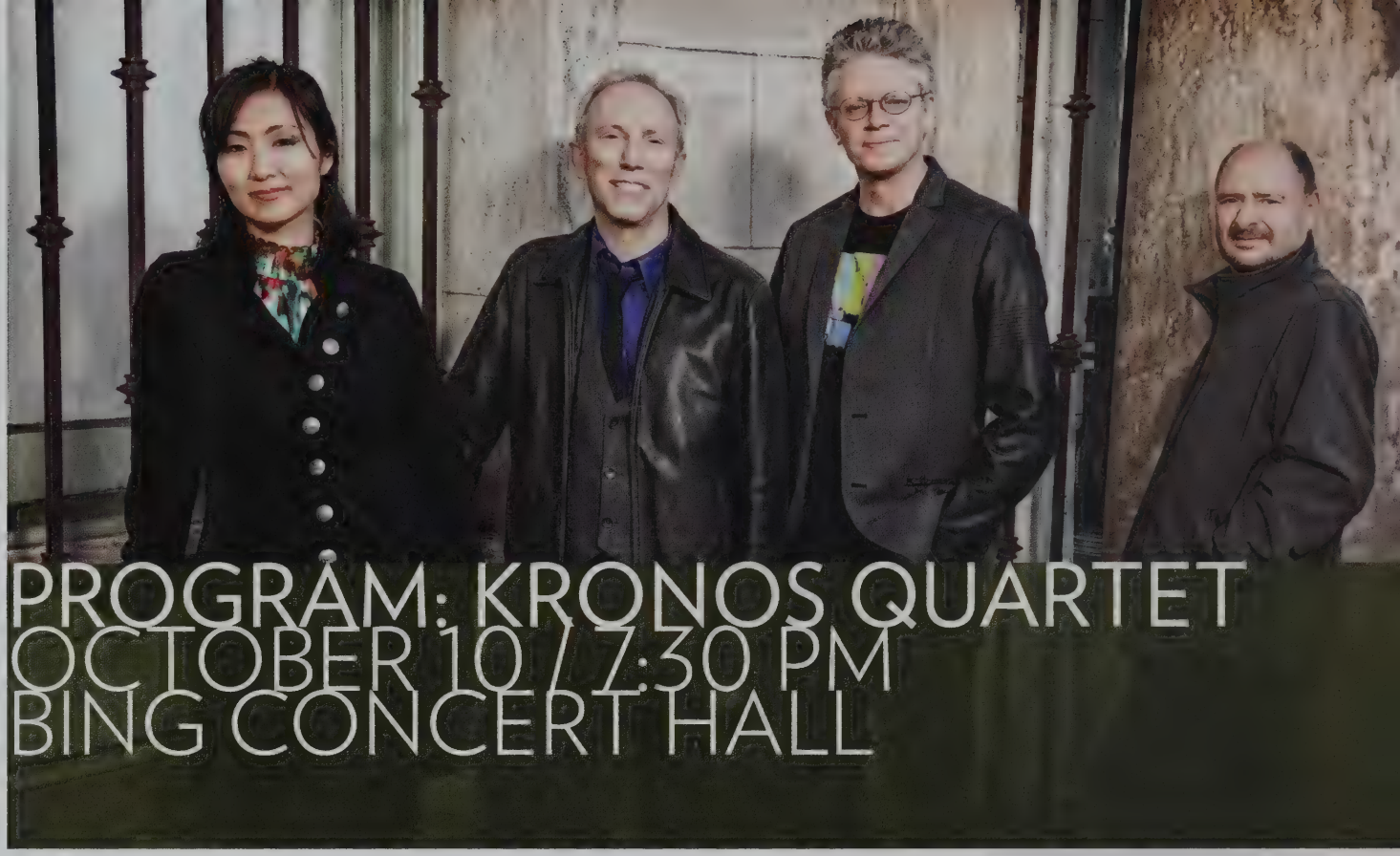

PROGRAM: KRONOS QUARTET
OCTOBER 10 / 7:30 PM
BING CONCERT HALL

ARTISTS

Kronos Quartet
David Harrington, *violin*
John Sherba, *violin*
Hank Dutt, *viola*
Sunny Yang, *cello*

Rinde Eckert, *vocalist*
Vân-Ánh Võ, *t'rung, àn bầu, and dàn tranh*

Brian H. Scott, *lighting designer*
Brian Mohr, *associate sound designer*
Drew Cameron, *creative consultant*
Janet Cowperthwaite, *producer*
Kronos Performing Arts Association, *production management*

My Lai (music by Jonathan Berger, libretto by Harriet Scott Chessman) was commissioned for the Kronos Quartet, Rinde Eckert, and Vân-Ánh Võ by the Harris Theater for Music and Dance and the Laura and Ricardo Rosenkranz Artistic Innovation Fund through the Imagine Campaign, the Gerbode and Hewlett Foundations' 2013 Music Commissioning Awards initiative, and the National Endowment for the Arts.

LIVE CONTEXT

For more information,
visit live.stanford.edu/livecontext.

PROGRAM

Jonathan Berger: *My Lai Lullaby*
(World premiere)

For string quartet, đàn bầu, and đàn tranh
In collaboration with David Harrington and Vân-Ánh Võ

My Lai
(World premiere, concert version)
A monodrama for tenor, string quartet, and Vietnamese instruments

Music by Jonathan Berger
Libretto by Harriet Scott Chessman

I. First Landing
Flight
Descent
The Ditch

II. Second Landing
Hovering
The Bunker

III. Third Landing
Postcard
Fishing

All works were written for the Kronos Quartet.

The program will be performed without intermission. There will be a pre-concert discussion at 6:30 pm.

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

NOTES FROM THE ARTISTS

The massacre of more than 500 innocent civilians by American soldiers in the village of My Lai on March 16, 1968, was one of the darkest moments of the Vietnam War—one that traumatized the nation and swayed the course of history. The events of that day may well have gone unnoticed save for the actions of a young army helicopter pilot who, by happenstance, witnessed the killing in the course of a routine reconnaissance flight. Appalled by what he saw, warrant officer Hugh Thompson attempted to intercede, first by reporting the incident and then by landing his helicopter between the civilians and the troops. Aghast at his inability to stop the slaughter, in a moment of enormous passion, Thompson threatened to open fire on his own troops. Failing to stop the carnage, he pulled a wounded child from his dead mother's grasp and flew him to safety. Thompson's refusal to remain silent about the massacre forced the military to conduct an inquiry and trial that shook the national conscience and left Thompson vilified as a disloyal outcast for much of his life.

Scored for tenor, traditional Vietnamese instruments, and string quartet, the work takes place in a hospital room, where Thompson, surrendering to cancer, faces death under hospice care. Feeling neither heroic nor particularly proud of what he did, Thompson pieces together the consequences of his naive, idealistic attempt to stop the carnage in an effort to seek closure and resolution. *My Lai* simultaneously represents a continuation of my creative path and an exciting departure into new sound worlds. As was the case in my recent work *The War Reporter*, *My Lai* seeks a mode of expression in which the political and societal underpinnings of conflict, and its senseless brutality, are set through a character study of an individual who unintentionally becomes inextricably bound up in the fray of war.

—Jonathan Berger

It has been a joy and an honor to collaborate on *My Lai*. As soon as Jonathan Berger told me the story of Hugh Thompson in June 2013, I sensed the courage and humanity this young officer from rural Georgia must have had that morning in March 1968. I also caught sight of how much Thompson had to face from that day on, as his actions came under fire by his own country.

Once I started to do research, Thompson increasingly emerged for me as a compelling, extraordinary figure. I sought first to listen for his voice, and somehow this voice—open, plainspoken, humble, yearning and furious, forthright, baffled, pained and sorrowful—came to me powerfully. I wrote the first draft of the libretto trusting this voice and following the arc of that terrible morning, which involved the three unauthorized landings this 24-year-old pilot made with his reconnaissance helicopter and young two-person crew.

This is my first libretto—I am a fiction writer primarily—and one of the most surprising and fulfilling aspects of this process has been the effort to write musically. I revised the libretto, with Jonathan's suggestions, over the course of the first year and a half before I heard one note of his composition. Once Jonathan started to compose the music, the libretto changed, gradually gaining the shape it has now, yet the voice I imagined for Thompson has held and deepened.

I am grateful to Jonathan for giving me this chance to stretch my musical wings and to participate in the creation of this piece together with such an inspiring group of artists and musicians.

—Harriet Scott Chessman

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THE ART AND CIVIC PRACTICE OF ANNA DEAVERE SMITH

OCTOBER 14–30

LIVE CONTEXT

This series on Ms. Smith's work and the issues, ideas, and ethics that inform it both celebrates and examines the intersection of her artistic and civic practice. For more information, visit live.stanford.edu/livecontext.

Ms. Smith's residency is copresented by the Office for Religious Life, the Office of the Vice Provost for Undergraduate Education, and Stanford Live.

PROGRAM: *TWILIGHT: LOS ANGELES*
OCTOBER 14 / 7:30 PM
CUBBERLEY AUDITORIUM

ARTISTS

Anna Deavere Smith, *creator and performer*
Marc Levin, *director*
Maryse Alberti, *cinematographer*
Richard Hoover, *production designer*
Cherie Fortis, *executive producer*

A Q&A session with Ms. Smith, moderated by Harry Elam, vice provost for undergraduate education, will follow tonight's screening.

PROGRAM

Screening: *Twilight: Los Angeles*

When Anna Deavere Smith's *Twilight: Los Angeles, 1992* premiered in Los Angeles at the Mark Taper Forum on May 23, 1993, directed by Emily Mann, it made national news for its unique and unflinching look at the fallout from the 1992 Los Angeles riots. Not only did Ms. Smith capture the tumultuous aftermath of the Rodney King trial verdict, she created a searing, innovative and truly American piece of theater by exploring the riots from multiple points of view. Ms. Smith's critically acclaimed one-woman performance played around the United States and premiered on Broadway, directed by George C. Wolfe, on April 17, 1994, at the Cort Theatre, running for 72 performances.

This film adaptation, *Twilight: Los Angeles*, starring Anna Deavere Smith and featuring documentary interviews and then contemporary footage of Los Angeles, premiered on PBS on April 29, 2001, and was directed by Marc Levin and produced by Anna Deavere Smith and THIRTEEN for WNET New York's *Great Performances* drama series. The film's encore broadcast on PBS on June 29, 2012, marked the 20th-anniversary year of the Los Angeles riots.

The original play is based on interviews conducted by Anna Deavere Smith soon after the race riots in Los Angeles of 1992. All words were spoken by real people and are verbatim from those interviews.

Major funding for the original telecast was provided by the National Endowment for the Arts, the Starbucks Coffee Company, the Charles Stewart Mott Foundation, the Levi Strauss Foundation, the LuEsther T. Mertz Charitable Trust, Dorothy and Lewis Cullman, the Starr Foundation, the Miriam and Peter Haas Fund, the Harold and Mimi Steinberg Charitable Trust, the Corporation for Public Broadcasting, and PBS. The encore telecast on *Great Performances* was supported by the Irene Diamond Fund.

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

PROGRAM: *LETTER FROM A BIRMINGHAM JAIL*

OCTOBER 21 / 7:30 PM
MEMORIAL CHURCH

ARTISTS

Anna Deavere Smith, *performer*
Robert McDuffie, *violin*
Anne Epperson, *piano*

PROGRAM

Actress and playwright Anna Deavere Smith performs the landmark text of the civil rights movement known as the "Letter from a Birmingham Jail" by Dr. Martin Luther King Jr., written in the heat of his fight for equality.

On Good Friday, April 12, 1963, during a coordinated campaign against segregation and racist violence in Birmingham, Alabama, King was arrested along with fellow activist Ralph Abernathy and other protesters. King's response—written from the jail, first on the margins of a newspaper and then on scraps of paper passed along by his lawyers—was published nationwide and eventually reprinted in the *Atlantic Monthly* under the title "The Negro Is Your Brother." This letter, recounting the everyday racial injustices in American society and articulating the moral imperative to resist them through nonviolent civil disobedience, stands as an eloquent and forceful document of King's vision for social change.

Ms. Smith collaborates with world-renowned violinist Robert McDuffie and pianist Anne Epperson to create an "epistolary occasion" that shares the power and timeliness of Dr. King's call to action.

This performance is presented by the Office for Religious Life, where Ms. Smith is a Visiting Artist, in collaboration with Stanford Live and the Office of the Vice Provost for Undergraduate Education.

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

ANNA DEAVERE SMITH

Anna Deavere Smith is an actress and playwright and has appeared at the Berkeley Repertory Theatre in *Let Me Down Easy*, *Fires in the Mirror*, and *Twilight: Los Angeles, 1992*. She is said to have created a new form of theater. She has created more than 18 one-person shows based on hundreds of interviews, most of which deal with social issues. *Twilight: Los Angeles, 1992*, about the Los Angeles race riots of 1992, was performed around the country and on Broadway. Her most recent one-person show, *Let Me Down Easy*, focused on health care in the United States. Three of her plays have been broadcast on *American Playhouse* and *Great Performances* on PBS. In popular culture, you have seen her in *Nurse Jackie*, *Black-ish*, *Madam Secretary*, *The West Wing*, *The American President*, *Rachel Getting Married*, and *Philadelphia*, among others. Her books include *Letters to a Young Artist* and *Talk to Me: Listening Between the Lines*.

She is the founder and director of the Institute on the Arts and Civic Dialogue at New York University. Recently she was named the 2015 Jefferson Lecturer by the National Endowment for the Humanities. The lecture, established in 1972, is the highest honor the federal government confers for distinguished intellectual achievement in the humanities. Other prizes include the National Humanities Medal presented by President Obama, a MacArthur fellowship, the Dorothy and Lillian Gish Prize, two Tony nominations, and two Obie Awards. She was runner-up for the Pulitzer Prize for her play *Fires in the Mirror*. She has received several honorary degrees from Yale University, the Juilliard School, the University of Pennsylvania, Spelman College, Williams College, Northwestern University, Radcliffe College, and others. She serves on the boards of the Museum of Modern Art, the Aspen Institute, the American Museum of Natural History, and Grace Cathedral in San Francisco. She is a university professor at New York University.

ROBERT MCDUFFIE

Grammy-nominated violinist Robert McDuffie enjoys a dynamic and multifaceted career. While appearing as soloist with the world's foremost orchestras, he can also be found sharing the stage with Gregg Allman and Chuck Leavell for "Midnight Rider" and with actress/playwright Anna Deavere Smith in Martin Luther King's *Letter from a Birmingham Jail* or playing Bach for Memphis jook dancer Lil Buck. Philip Glass dedicated his second violin concerto, *The American Four Seasons*, to Mr. McDuffie. Mike Mills of the iconic band R.E.M. is currently composing a concerto for violin and rock band for him. Mr. McDuffie is the founder of both the Rome Chamber Music Festival in Italy and the Robert McDuffie Center for Strings at Mercer University in his native city of Macon, Georgia.

His recent appearances abroad have been at the Royal Festival Hall in London with the London Philharmonic Orchestra; the Concertgebouw in Amsterdam; the Philharmonie in Cologne, Germany; the Seoul and Daejeon Arts Centers in Korea; the National Concert Hall in Taipei, Taiwan; the Tonhalle Düsseldorf in Germany; the Brucknerhaus in Linz, Austria; the Musikhalle and the Staatsoper in Hamburg, Germany; and the National Theater in Santo Domingo, Dominican Republic.

ANNE EPPERSON

Pianist Anne Epperson enjoys a distinguished career as a performer, recording artist, teacher, and clinician. She made her debut at age 12 with the New Orleans Philharmonic under Alexander Hilsberg. After studies at Louisiana State University and the Juilliard School, she entered graduate school at the University of Southern California and was appointed staff pianist for the master classes of Jascha Heifetz. This auspicious beginning led to a successful career as a collaborative partner. Ms. Epperson has appeared in concert with distinguished artists throughout the United States, Canada, South America, Mexico, Europe, Israel, Scandinavia, Taiwan, and Korea. In praise of her collaborative artistry, critics have said, "an excellent partner...technical ability and musicality admirably displayed" (*New York Times*), "extraordinarily sensitive and well-realized work...a gifted accompanist" (*Seattle Times*), "eloquent support" (*Los Angeles Times*), and "Epperson is a chamber music pianist with few peers" (*Plain Dealer*). From 1980–89 she toured the United States as pianist with the Canterbury Trio, under the auspices of Columbia Artists Management. She has recorded for Vanguard, Musical Heritage Society, Nonesuch, Centaur, Koch International, and Claves and has produced and edited recordings for Nonesuch and Azica.

PROGRAM: A CONVERSATION WITH ANNA DEAVERE SMITH AND FRANK RICH
OCTOBER 26 / 6:00 PM
BING CONCERT HALL

SPEAKERS

Anna Deavere Smith
Frank Rich

PROGRAM

Anna Deavere Smith and Frank Rich engage in a conversation on art, race, and citizenship.

Anna Deavere Smith is the producer of The Anna Deavere Smith Pipeline Project. See page 45 for more information.

Frank Rich joined *New York* magazine in June 2011 as writer-at-large, writing on politics and culture and editing a special section anchored by his essay. He is also a commentator on nymag.com, engaging in regular dialogues on the news of the week for the "Daily Intelligencer."

Mr. Rich joined the magazine following a distinguished career at the *New York Times*, where his Sunday op-ed column helped inaugurate the expanded opinion pages that the paper introduced in April 2005. He started as a *Times* op-ed columnist in January 1994. From 1999 to 2003, he was also a senior writer for the *New York Times Magazine*, a dual title that was a first for the *Times*. Before writing his column, Mr. Rich served as the *Times*'s chief drama critic beginning in 1980, the year he joined the paper. In collaboration with Adam Moss, now the editor of *New York*, Mr. Rich served in an advisory role in revamping the *Times*'s daily and Sunday cultural report in 2003–05 and also was a front-page columnist for the Sunday "Arts and Leisure" section as part of that section's redesign and expansion.

Among other honors, Mr. Rich received the George Polk Award for commentary in 2005. In 2011, he received the Goldsmith Career Award for Excellence in Journalism from Harvard University. In 2015, he was inducted into the Theater Hall of Fame. Since 2008, Mr. Rich has also been a creative consultant at HBO, where he helps initiate and develop new programming. He is an executive producer of two HBO projects: *Veep*, the Emmy-nominated comedy series satirizing Washington and starring Julia Louis-Dreyfus, and *Six by Sondheim*, the Peabody Award–winning documentary about Stephen Sondheim.

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This unparalleled view property has been massively rebuilt, including the plumbing, electrical, and seismic systems. From the 400-amp electrical system to the multi-zone radiant heating system, no expense has been spared. The house is open, light, airy and made even more spectacular by the gorgeous views from all levels. The property is currently being used as a fabulous single-family house featuring five bedrooms (including a sumptuous master suite) plus a large office, playroom, and an additional studio apartment that could also be used as a home theater. The reverse floorplan allows for the entire top floor great room/chefs kitchen to take advantage of sweeping Bay views and accesses the stunning roof deck. In addition to all these features, there is also a lovely sunny south-facing landscaped garden with a level patio, as well as a 3-4 car garage. Offered at $11,200,000

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PROGRAM: *THE PIPELINE PROJECT*
OCTOBER 30
7:30 PM
BING CONCERT HALL

ARTISTS

Anna Deavere Smith, *creator, writer and performer*
Marcus Shelby, *composer and bassist*

A program insert will be provided at the performance.

PROGRAM

The Pipeline Project
Created, written, and performed by Anna Deavere Smith
Music composed and performed by Marcus Shelby
Directed by Leah C. Gardiner

Alisa Solomon, *dramaturg*
Amy Stoller, *dialect coach*
Cynthia Cahill, *stage manager*
Chris Fortier, *sound consultant*

The Anna Deavere Smith Pipeline Project is made possible thanks to the following supporters.

Lead support is provided by the Ford Foundation.

Major support is provided by The Atlantic Philanthropies, the NoVo Foundation, the Open Society Foundations, the Panta Rhea Foundation, the Charles Evans Hughes Memorial Foundation, the Health Happens Here initiative of The California Endowment, and an anonymous donor.

The project is also supported by generous gifts from Agnes Gund, Alexandra and Paul Herzan, Ellen and Bob Peck, the Poss Family Foundation, Robert and Laura Sillerman, Mike and Jackie Bezos, the Crown family, the Mimi and Peter Haas Fund, Michael Margitich, David and Susan Rockefeller, the Cultures of Resistance Network Foundation, Robert J. Caruso and the Kantian Foundation, Jeremy Smith, Nancy and Morris W. Offit, Louise Grunwald, Amory Houghton Jr., Roger and Vicki Sant, and several anonymous donors.

Special thanks to the Institute on the Arts and Civic Dialogue at New York University.

Anna Deavere Smith and the stage manager are members of Actors' Equity Association, the union of professional actors and stage managers in the United States. The director is a member of the Stage Directors and Choreographers Society, an independent national labor union. The scenic, costume, lighting, and sound designers in League of Resident Theatres are represented by the United Scenic Artists, Local USA 829, International Alliance of Theatrical Stage Employees.

This production was developed by Berkeley Repertory Theatre and premiered on July 11, 2015.

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PROGRAM: THE WAILIN' JENNYS
OCTOBER 17 / 7:30 PM
BING CONCERT HALL

ARTISTS

The Wailin' Jennys
Nicky Mehta
Ruth Moody
Heather Masse

Richard Moody, *violin, mandolin, and viola*

PROGRAM

This evening's program will be announced from the stage and will be performed with one intermission.

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PROGRAM: THE WAILIN' JENNYS

THE WAILIN' JENNYS
The Wailin' Jennys are Nicky Mehta, Ruth Moody, and Heather Masse—three distinct voices that together make an achingly perfect vocal sound.

Starting as a happy accident of solo singer-songwriters getting together for a one-time-only performance at a tiny guitar shop in Winnipeg, Manitoba, the Wailin' Jennys have grown over the years into one of today's most beloved international folk acts. Founding members Ruth Moody and Nicky Mehta along with New York–based Heather Masse continue to create some of the most exciting and exquisite music on the folk-roots scene, thrilling audiences with their renowned live performances.

In 2004, Red House Records released the Wailin' Jennys' first full-length album, *40 Days*, in the United States to great critical acclaim, and in 2005, it won the group a Juno Award (Canadian Grammy) for Roots and Traditional Album of the Year. Bolstered by frequent appearances on Garrison Keillor's public radio show *A Prairie Home Companion*, the Jennys exploded onto the roots music scene, performing at packed venues across the United States and throughout the world.

Although known primarily as an acoustic outfit, the Wailin' Jennys have a wide range of musical backgrounds that have formed the group's musical sensibilities. Soprano Ruth Moody (vocals, guitar, accordion, banjo, and bodhran) is a classically trained vocalist and pianist known as an accomplished, versatile singer of traditional and Celtic music and was the lead singer of Juno-nominated roots band Scruj MacDuhk. Red House Records released her first full-length solo album, *The Garden*, in 2010 as well as her highly acclaimed follow-up, *These Wilder Things*, in 2013.

Mezzo Nicky Mehta (vocals, guitar, harmonica, drums, and ukulele) is a classically trained dancer raised on 1970s AM radio. She was nominated for a Canadian Indie Music Award for her solo album *Weather Vane* and is the proud mother of twin boys, Beck and Finn.

"Harmonizing with a soothing grace that belies their name, these grievous angels weave gorgeous vocal tapestries that elegantly decorate original cuts of sun-dappled roots-pop, blues, and Celtic folk."—*Winnipeg Sun*

Alto Heather Masse (vocals and upright bass) is a jazz voice graduate of the New England Conservatory of Music who performed on Mark O'Connor's *Hot Swing!* and Darol Anger's *Republic of Strings* recordings and is a regular guest on *A Prairie Home Companion*. She has also toured with her own band, supporting her 2009 Red House release, *Bird Song*. In 2013, Ms. Masse released *Lock My Heart*, a duo album with the legendary jazz pianist Dick Hyman.

With these varied backgrounds, each member of the Jennys is unique in her individual expression. Together they forge a unified folk-pop sound—all delivered with the irresistible vocal power of three.

PROGRAM: HANDEL AND HAYDN SOCIETY
OCTOBER 18 / 2:30 PM
BING CONCERT HALL

ARTISTS

Handel and Haydn Society
Harry Christophers, *artistic director and conductor*
Period Instrument Orchestra and Chorus

PROGRAM

George Frideric Handel: Coronation Anthem No. 1, *Zadok the Priest*

Antonio Vivaldi: Concerto for Two Violins in A Minor, op. 3, no. 8
Allegro
Larghetto e spiritoso
Allegro
Aisslinn Nosky, *leader and violin*
Susanna Ogata, *violin*

Antonio Vivaldi: "Summer" from *The Four Seasons*
Allegro mà non molto
Adagio
Presto
Aisslinn Nosky, *leader and violin*

George Frideric Handel: Coronation Anthem No. 3, *The King Shall Rejoice*

INTERMISSION

Johann Sebastian Bach: *Singet dem Herrn ein neues Lied*, BWV 225

George Frideric Handel: Part the Third from *Messiah*
Margot Rood, *soprano*
Emily Marvosh, *contralto*
Stefan Reed, *tenor*
David McFerrin, *bass*

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PROGRAM: HANDEL AND HAYDN SOCIETY

A MUSICAL CELEBRATION 200 YEARS IN THE MAKING

On December 25, 1815, at 6:00 pm, the Handel and Haydn Society opened its inaugural concert at King's Chapel with Part 1 from *The Creation* by Haydn. Selections from oratorios by George Frideric Handel (1685–1759) interspersed with English anthems completed the three-hour concert. The music for today's concert, which features one of H+H's namesake composers, celebrates some of the composers and works from the ensemble's 200-year history of continuous performances.

The Handel and Haydn Society was founded about nine months prior to its first concert when several men met in Boston to discuss the feasibility of forming a new singing society. The founders acted quickly, and by the end of April, a constitution outlining the organization's goal of "improving the style of performing sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers" was approved by the original members. Membership was open to any man with "a good singing voice." Women sang in the chorus from the first days of the Handel and Haydn Society; however, they officially participated only as invited guests until 1967, the first year women were accepted as members.

Throughout 1815, H+H grew steadily. For the first concert, there were 100 singers (90 men and 10 women), accompanied by an orchestra of 13 and performing for an audience of about 1,000. Demand for tickets was high, and a Boston newspaper hoped the concert would be "immediately announced for repetition." The second concert was soon scheduled for the following January.

Portions of Handel's *Messiah* were performed at the first H+H concert, including the "Hallelujah" chorus as the final work. In 1818, H+H presented the first complete performance of *Messiah* in America. Although initially performed throughout the concert season, which generally lasted from November or December to May or June, since 1854, H+H has performed *Messiah* annually in December.

Handel's Coronation Anthem No. 1, *Zadok the Priest*, was published in conjunction with H+H in 1819. Two sets of text were provided for Handel's anthem; the first was the text which Handel set and the second was a Christmas text by Rev. Dr. Gardiner, from Boston's Trinity Church.

Handel composed four anthems to be sung at the October 1727 coronation of King George II and Queen Caroline. *Zadok the Priest*, the story of which has been part of English coronations since 973, was sung at the anointing ceremony. Handel crafts a powerful and lasting effect with the clarity of his choral and orchestral writing; it is no wonder that this anthem has been sung at every English coronation since 1727.

The third anthem, *The King Shall Rejoice*, was sung at the crowning and equals the first anthem in its feeling of joy balanced with reflection. The cascading lines on the word *blessings* sound exuberant; these are matched by the steadiness and stability of the entrances of each individual part. The blessings are, in effect, the result of the fundamental, underlying musical order.

For H+H, the mid-19th century was a time of expansion not only in the size of the organization (membership reached an all-time high of some 700 singers) but also in terms of the repertoire performed. American premieres of Handel oratorios were given, including *Samson* in 1845 and *Jephtha* in 1867. Boston premieres included Mendelssohn's *Elijah* in 1848, Mozart's Requiem in 1857, Handel's *Israel in Egypt* in 1859, and Verdi's Requiem in 1878.

H+H first performed music by Johann Sebastian Bach (1685–1750) as part of its 50th Anniversary Festival in 1865, and Bach's music, such as the American premiere of the complete *St. Matthew Passion* in 1879, has remained a distinctive part of H+H's history. In today's performance of his motet *Singet dem Herrn ein neues Liede*, BWV 225, we will hear double chorus with strings, an ensemble Bach used in motet performances. Bach's position in Leipzig required that he provide music for special occasions; however, no specific occasion has been definitively associated with this motet, composed between 1726 and 1727.

Bach sets the opening text rather delicately, with bell-like articulations that begin in the upper voices but are eventually heard in all the voice parts. Next, he overlaps and weaves two texts, one a hymn and the other a response. Not surprisingly, Bach sets the final text to a magnificent fugue. Interestingly, when Mozart heard this motet during a visit to St. Thomas Church in 1789, he is said to have exclaimed, "Now there is something one can learn from!"

Beginning in the 1980s, the instrumental and vocal music of Antonio Vivaldi (1678–1741) became a welcomed addition to H+H concerts. Today's concert includes the Concerto for Two Violins in A minor, op. 3, no. 8, which is followed by "Summer" from *The Four Seasons*.

Vivaldi titled his highly successful Op. 3 collection of concertos *L'estro armonico*. Sometimes rendered as *The Musical Fantasy* or *The Harmonic Whim*, these translations attempt to convey the effect of Vivaldi's concertos in which a pattern is first established and then altered with unexpected twists and turns, such as in the solo passages of the outer movements. These are balanced with sections for the larger ensemble, the *ritornelli*, which are a stabilizing but never a staid force.

One of the most recognized compositions by Vivaldi, *The Four Seasons* (*Le quattro stagioni*) was published in 1725 as part of a larger collection of 12 solo concertos. Each concerto has a corresponding sonnet that describes a scene associated with that season;

even the performing score is marked with letters that correspond to lines in the sonnets to create a one-to-one correspondence between the poems and the music.

When the Handel and Haydn Society was founded in 1815, Haydn's music was new or contemporary and Handel represented the traditions on which choral music was based. In the 19th and early 20th centuries, H+H concerts regularly programmed the music of past masters and contemporary composers. In the late 20th century, H+H adopted a historically informed performance practice, renewing its mission to perform "the works of Handel and Haydn and other eminent composers."
—Notes by Teresa M. Neff, H+H Historically Informed Performance Fellow

HANDEL AND HAYDN SOCIETY

For 200 years, the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the United States and is celebrating its bicentennial with special concerts and initiatives to mark two centuries of music making. Under the leadership of artistic director Harry Christophers, H+H performs at the highest level of excellence and also provides engaging, accessible, and broadly inclusive music education in greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and classical music that use instruments and artistic techniques from the time period in which the music was written. H+H presents a nine-program subscription series at Boston's Symphony Hall, New England Conservatory's Jordan Hall, and Sanders Theatre, reaching nearly 3,000 subscribers and more than 18,000 single-ticket attendees each year. Listeners can also hear H+H on 99.5 WCRB, National Public Radio, and American Public Media broadcasts, and the organization maintains an active touring schedule that includes performances this season in California, Montreal, and Washington, D.C.

In 1985, H+H established the Karen S. and George D. Levy Education Program and now reaches more than 10,000 children each year through public school visits, chorus partnerships, in-school music instruction, and a Vocal Arts Program that includes five youth choruses. H+H also maintains partnerships with higher-education institutions such as the New England Conservatory, Massachusetts Institute of Technology, and Massachusetts College of Art and Design, giving college students opportunities to learn about and develop mastery in Baroque and classical music. The Heartstrings program gives free concert tickets to children and adults who cannot otherwise attend performances, and H+H presents free concerts and lectures at local libraries, community centers, and museums.

HARRY CHRISTOPHERS, ARTISTIC DIRECTOR

The 2015–16 bicentennial season marks Harry Christophers' seventh as artistic director of the Handel and Haydn Society. Since his appointment in 2009, Mr. Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 bicentennial with a showcase of works premiered in the United States by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the Coro label.

Mr. Christophers is known internationally as the founder and conductor of the U.K.-based choir and period-instrument ensemble the Sixteen. He has directed the Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded more than 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *Ikon* was nominated for a 2007 Grammy, and his second recording of Handel's *Messiah* on the Sixteen's own label, Coro, won the prestigious MIDEM Classical Award in 2009. In 2009, he also received one of classical music's highest accolades, recognition as the Classic FM Gramophone Awards Artist of the Year, and the Sixteen won the Baroque Vocal award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination, as did *Palestrina, Volume 3* in 2014. Since 2007, he has been featured with the Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Claudio Monteverdi's *Vespers of 1610*, will be screened in 2015.

Mr. Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Mr. Christophers was awarded an honorary degree of doctor of music from the University of Leicester. He is an honorary fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and he was appointed as a Commander of the Order of the British Empire at the 2012 Queen's Birthday Honors.

PROGRAM: ACADEMY OF ST. MARTIN IN THE FIELDS CHAMBER ENSEMBLE
OCTOBER 25 / 2:30 PM
BING CONCERT HALL

ARTISTS

Tomo Keller, *violin and leader*
Harvey de Souza, *violin*
Robert Smissen, *viola*
Stephen Orton, *cello*
Lynda Houghton, *double bass*
Timothy Orpen, *clarinet*
Lawrence O'Donnell, *bassoon*
Stephen Stirling, *horn*

PROGRAM

Gioachino Rossini: String Sonata No. 1 in G Major (ca. 1804)
Moderato
Andante
Allegro

Wolfgang Amadeus Mozart: Horn Quintet in E-flat Major, K. 407 (1782)
Allegro
Andante
Allegro

INTERMISSION

Franz Schubert: Octet in F Major, op. 166, D. 803 (1824)
Adagio – Allegro
Adagio
Allegro vivace
Andante con variazioni
Menuetto: Allegretto
Andante molto – Allegro

The Academy of St. Martin in the Fields Chamber Ensemble appears by arrangement with David Rowe Artists (www.davidroweartists.com).

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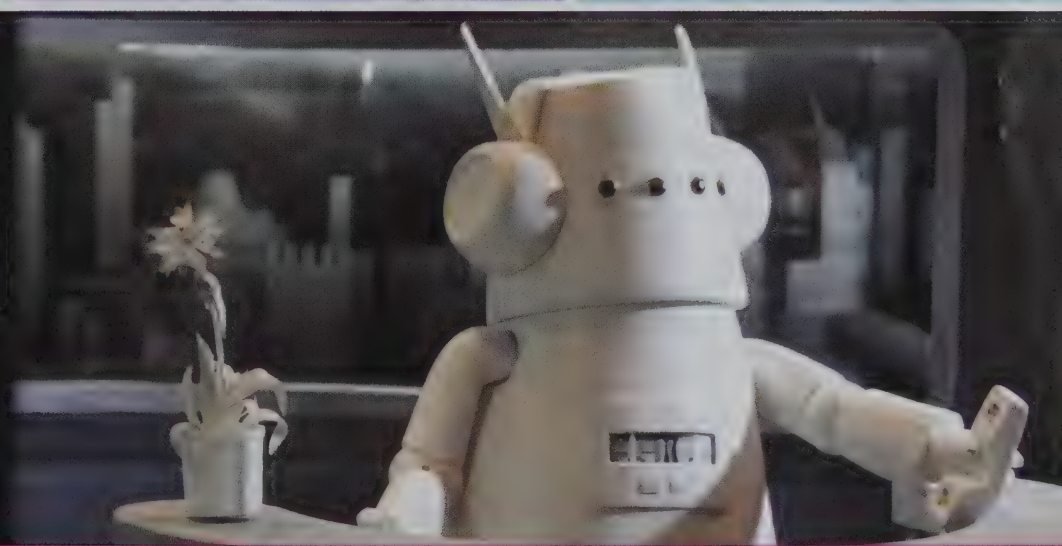

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PROGRAM: ACADEMY OF ST. MARTIN IN THE FIELDS CHAMBER ENSEMBLE

GIOACHINO ROSSINI (1792–1868)
STRING SONATA NO. 1 IN G MAJOR (CA. 1804)

"Six dreadful sonatas composed by me at the country estate of my friend Agostino Triossi, when I was at a most infantile age, not even having taken a lesson in accompaniment, the whole composed and copied out in three days." That's what an older Gioachino Rossini wrote when he came across the score of a manuscript he'd written in the summer of 1804 when he was just 12. These delightful *sonate a quattro* are the earliest of his works to have survived, and they have been in the repertoire ever since he wrote them. They were first published in an arrangement for string quartet. A version for wind quartet followed in 1828–9. Then in 1954, the original manuscript was discovered in the Library of Congress in Washington, D.C., and it showed that Rossini originally created the sonatas around his host's instrument, the double bass. Triossi played the bass part, his cousins played first violin and cello, and Rossini himself took the second violin part. Rossini recalled that everyone played "like dogs."

Like its companions, today's G-major sonata includes surprisingly little that is derivative. It sounds, well, like Rossini and not like a composer who was not yet a teenager and had his head too much in the scores of Mozart and Haydn. Emulating the easygoing spirit of the 18th-century divertimento rather than that of the more earnest string quartet, the young Rossini writes graceful, elegantly flowing lines in the opening movement, allowing his two violins to compete for attention, while cello and double bass add resonance to the overall sonority. The slow movement gently unfolds around musical ideas introduced in its opening measures. A quick half tone shift upwards from the E-flat slow movement leads into a jocular finale. Here, the two violins again spar with one another, allowing the cello a token tune, with even a moment in the limelight for the double bass.

WOLFGANG AMADEUS MOZART (1756–1791)
HORN QUINTET IN E-FLAT MAJOR, K. 407 (1782)

Wolfgang Amadeus Mozart called his lifelong friend Joseph Leutgeb an ox, a donkey, and a fool. He wrote jokes and ribald comments in the copies of music he gave him. Once, he threw the parts of some concertos and symphonies on the floor and made Leutgeb, who was often the butt of his dubious humor, collect them on all fours. Despite this, Mozart composed some of his most likeable music for Leutgeb, including the four Horn Concertos and his only Horn Quintet. Leutgeb was a gifted player, renowned for his skill on the 18th-century hand horn, the ancestor of the modern valved instrument. As a soloist, he developed techniques that were more advanced than the varied lip pressure that horn players traditionally used at that time. He traveled widely and was acclaimed in Paris for his ability to "sing an adagio as perfectly as the most mellow, interesting, and accurate voice." To achieve this, Leutgeb used hand-stopping to increase the number and vary the tone color of the notes at his disposal. He did this at a time when soloists were rare and most orchestral horn players were expected to be able to produce common fanfares and not much else. In Leutgeb, Mozart had a true virtuoso who could extend the expressiveness of an instrument that Mozart was naturally disposed to favor.

Throughout the Horn Quintet, Mozart is especially sensitive to the tone color of the five instruments, choosing the darker sonority of two violas plus violin and cello (rather than the more usual string quartet, with two violins) to draw out the mellow, romantic timbre of the featured instrument. The horn plays almost continuously and is required to match the agility of the string instruments, which leads many to hear the work as a horn concerto with a chamber music accompaniment. In the outer movements of the Horn Quintet, Mozart presents lively, extroverted music, often with a sense of humor, always with constantly shifting textures. The *Andante* is music of great beauty and intimacy, a love duet between the horn and first violin. The Horn Quintet, believed to have been composed in Vienna toward the end of 1782, is scored for a combination of instruments without precedent. It is a unique offering to a friend Mozart had known since earliest childhood and whom the composer mentions in his very last letter.

FRANZ SCHUBERT (1798–1828)
OCTET IN F MAJOR, OP. 166, D. 803 (1824)

When Ignaz Schuppanzigh, the portly Viennese violinist whom Beethoven called "Falstaff," brought together eight musicians to give the premiere of Franz Schubert's Octet in F Major, he chose much the same group who gave the premiere of the Beethoven Septet almost a quarter century earlier. The clarinetist, however, was now Count Ferdinand Troyer, who is reported to have commissioned this octet from Schubert with the stipulation that it closely resemble Beethoven's Septet—that composer's most popular work during his lifetime. Both works are in the divertimento tradition, with six rather than four movements and an overriding feeling of well-being and relaxation. Schubert maintains a similar key relationship between movements to those in the Beethoven piece. Like Beethoven, he includes both scherzo and minuet (though reversed in order) and chooses a theme and variations as the fourth movement. He follows Beethoven's lead by including a slow introduction to both the first and last movements. Schubert does, however, add a second violin to Beethoven's single violin, creating a string quartet foundation within the ensemble of mixed strings and winds.

Schubert took the month of February in 1824 to fulfill the commission, delivering a work designed to appeal to its listeners, and despite its outward resemblance to the Beethoven Septet, the composer still speaks with his own voice. Imitation here is, indeed, the sincerest form of flattery. (Schubert worshipped

Beethoven and—like Schuppanzigh—was to be a pallbearer at his funeral in 1827.) Both works open with an 18-measure *Adagio* introduction to the opening movement. Schubert builds anticipation for what is to follow and adds unity by incorporating a short dotted figure in both sections. Indeed, the dotted rhythm continues to bring a feeling of unity throughout each of the movements of the octet. The luxuriant, seamless melody that opens the first slow movement is given to the clarinet. The modulations that ensue could only have come from Schubert's pen. An exuberant scherzo follows, rustic and unbuttoned, maybe even a little prophetic of Anton Bruckner. The melody of the variation movement that Schubert provides next is shared by both violin and clarinet and is drawn from a love duet from his comic opera *Die Freunde von Salamanka* (*The Friends from Salamanca*). Schubert here provides seven variations to Beethoven's five. A graceful minuet then leads to the somber, mysterious introduction to the finale. This culminates in a vigorous march-like theme that is given a thorough working through. It's a fitting conclusion to a piece that is conceived on a symphonic scale yet which maintains the cheerful grace of a true piece of chamber music played among friends.

—© 2015, Keith Horner

ACADEMY OF ST. MARTIN IN THE FIELDS CHAMBER ENSEMBLE

The Academy of St. Martin in the Fields was formed in 1958 from a group of leading London musicians. Working without a conductor, the Academy gave its first performance in its namesake church on November 13, 1959. Its first three recordings led to a succession of long-term contracts, and the Academy quickly took its place among the most recorded ensembles in history. As the repertoire expanded from Baroque to Mozart, Bartók, and Beethoven, so it became necessary for the principal violin, Neville Marriner, to conduct the larger orchestra. Today, the Academy's partnership with Sir Neville Marriner remains the most recorded pairing of orchestra and conductor.

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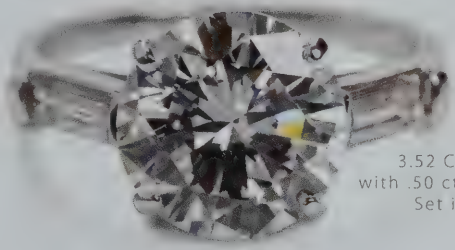

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PROGRAM: ACADEMY OF ST. MARTIN IN THE FIELDS CHAMBER ENSEMBLE

This partnership was celebrated by *Marriner at 90*, a series of concerts in 2014 in honor of the conductor's 90th birthday.

The Academy of St. Martin in the Fields Chamber Ensemble was created in 1967 to perform the larger chamber works—from quintets to octets—with players who customarily work together instead of the usual string quartet with additional guests. Drawn from the principal players of the orchestra, the Chamber Ensemble tours as a string octet, string sextet, and in other configurations to include winds. Its touring commitments are extensive, with regular visits to France, Germany, and Spain and frequent tours to North and South America, Australia, and New Zealand. Contracts with Philips Classics, Hyperion, and Chandos have led to the release of more than 30 CDs by the Chamber Ensemble.

MEMBER BIOS

Tomo Keller (violin, guest leader) was born in Stuttgart, Germany, and studied at the University of Music and Performing Arts Vienna and the Juilliard School in New York. After winning prizes at international competitions, he made his debut at major European concert halls and festivals. He also appeared on radio and TV in Europe and Asia. A CD with solo violin works followed. He has performed with the Berlin Radio Symphony Orchestra and the Vienna and London Symphony Orchestras and has appeared in most of Europe as well as in Asia and the United States. He is currently assistant leader of the London Symphony Orchestra and leader of the Swedish Radio Symphony Orchestra.

Harvey de Souza (violin) has been a member of the Academy since 1993 and has led the orchestra on tours with Sir Neville Marriner and soloists such as Joshua Bell and Julia Fischer. As a member of the Chamber Ensemble, he has performed extensively throughout South America, Europe, and the United States. Mr. de Souza has been a member of the Chamber Orchestra of Philadelphia and the Vellinger String Quartet, which won the 1994 London International String Quartet Competition. He has been principal guest director of the Lancashire Sinfonietta and is co-artistic director of the Sangat Chamber Music Festival, now in its 17th year in Mumbai, India. Mr. de Souza plays on a Carlo Bergonzi, kindly lent to him by the Beare's International Violin Society.

Robert Smissen (viola) won a scholarship to Chetham's School of Music at the age of 14 and went on to study at the Guildhall School of Music and Drama with David Takeno. While there, he won prizes for chamber music and solo playing. After college, he was appointed principal viola with the Royal Northern Sinfonia, a post he held until 1986. He currently plays with the Academy as well as other London chamber orchestras.

> "I have never heard a better performance on or off record. Strongly recommended."
> —*Gramophone*

Stephen Orton (cello) was born in Ripon, Yorkshire, and studied with William Pleeth at the Guildhall School of Music and Drama. He has been principal cello with the Bournemouth Sinfonietta and the City of London Sinfonia and was also a member of the Delmé String Quartet for 10 years. He has acted as guest principal cello with the London Symphony Orchestra and Philharmonia. Mr. Orton has wide experience with chamber music and has often played the Schubert String Quintet with the Chilingirian Quartet. In 1985, Mr. Orton became principal cello with the Academy of St. Martin in the Fields and has played concertos with the orchestra. He is also a member of the Academy Chamber Ensemble, touring internationally and making numerous recordings with the group. In 2013, he joined the Chilingirian Quartet.

Lawrence O'Donnell (bassoon) started playing the bassoon at age 12 and played in the National Youth Orchestras of Scotland and Great Britain. He studied with Graham Sheen, Meyrick Alexander, and Dan Jemison at the Guildhall School of Music and Drama and at the Royal College of Music with Julie Price and Andrea de Flammineis, where he won the RCM Bassoon Prize. Mr. O'Donnell is a keen chamber musician and has appeared at Wigmore Hall, Cadogan Hall, St. Paul's Cathedral, and the Barbican and has taken part in the Cheltenham Music

Festival Composer Academy, Paxos Music Festival, and Perth Festival of the Arts.

Lynda Houghton (double bass) is principal double bass with the Academy of St. Martin in the Fields and has been playing with the orchestra for more than 25 years. Having studied at the Royal Academy of Music in London and at the Banff Centre for Fine Arts in Canada, she rapidly established a reputation as a talented exponent of contemporary music. Invited to play with the London Symphony Orchestra—the first female bassist in that orchestra—Ms. Houghton enjoys playing with a number of chamber orchestras, serving as principal bass in the City of London Sinfonia and Orchestra of St. John's and performing as a guest in many other ensembles such as the Nash Ensemble of London and the Fibbonacci Sequence.

Stephen Stirling (horn) is a renowned soloist who has appeared at almost every major British venue and with the Academy of St. Martin in the Fields, Chamber Orchestra of Europe, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Bournemouth Symphony Orchestra, and Orchestra of St. John's. He has a worldwide reputation as a chamber musician, in constant demand at festivals in the United Kingdom and abroad, and is a founding member of Endymion, the Fibonacci Sequence, the Audley Trio, Arpège, and the New London Chamber Ensemble. As principal of the Academy of St. Martin in the Fields and the City of London Sinfonia; guest principal horn with the Cappella Andrea Barca, Orquestra de Cadaqués, and Scottish Chamber Orchestra; and guest principal with the Chamber Orchestra of Europe, Mr. Stirling is privileged to have worked with many of the world's finest chamber orchestras.

Timothy Orpen (clarinet) is principal clarinet with two of the United Kingdom's leading chamber orchestras, Royal Northern Sinfonia and Aurora Orchestra, and is also a member of the London Chamber Orchestra. He is a previous overall winner of the Royal Over-Seas League competition and has been described as a "blazing talent" by the *Times* and as "one of the best young British musicians today" by the *Telegraph*. As a chamber musician, Mr. Orpen has performed with many of today's leading string quartets and sopranos Elizabeth Watts, Lucy Crowe, and Sally Matthews. Mr. Orpen, who spent his early years in Australia, studied at the Royal Academy of Music in London and at the Hochschule für Musik Karlsruhe in Germany with Wolfgang Meyer.

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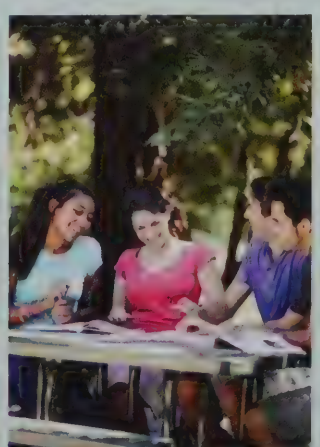

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SAT, SEPT 19
Chick Corea and Béla Fleck

SAT, SEPT 26 *FOR FAMILIES*
Bing Outside / In

SAT, SEPT 26 *FOR FAMILIES*
Nrityagram Dance Ensemble

OCTOBER

FRI, OCT 2
Darcy James Argue's Secret Society
Real Enemies

SUN, OCT 4
St. Lawrence Sting Quartet
with Pedja Muzijevic, *piano*, and Anthony Manzo, *double bass*

WED, OCT 7
Philharmonia Baroque Orchestra
Scarlatti's *Glory of Spring*

THURS, OCT 8 *FREE*
Memorial Church
Daniel Pearl
World Music Days Concert

SAT, OCT 10
Kronos Quartet
My Lai

WED, OCT 14
Anna Deavere Smith
Twilight: Los Angeles, 1992
Cubberley Auditorium

SAT, OCT 17
The Wailin' Jennys

SUN, OCT 18
Handel and Haydn Society
A Bicentennial Celebration

WED, OCT 21
Memorial Church
Anna Deavere Smith
Letter from a Birmingham Jail

SUN, OCT 25
Academy of St. Martin in the Fields Chamber Ensemble

FRI, OCT 30
Anna Deavere Smith
The Pipeline Project

NOVEMBER

WED, NOV 4
Irish Chamber Orchestra

FRI, NOV 13
Philharmonia Baroque Orchestra
Bach's *Brandenbergs* with Richard Eggar

DECEMBER

THUR, DEC 10
Memorial Church
Chanticleer
A Chanticleer Christmas

SAT, DEC 12
A Windham Hill Winter Solstice

JANUARY 2016

SUN, JAN 17
St. Lawrence String Quartet
with Paul Groves, *tenor*

SAT & SUN, JAN 23 & 24
FOR FAMILIES
Memorial Auditorium
Yamato—The Drummers of Japan
Bakuon—Legend of the Heartbeat

FRI, JAN 29
Gabriel Kahane and Brooklyn Rider

FEBRUARY

THURS, FEB 4 *FOR FAMILIES*
Kid Koala's *Nufonia Must Fall*

SAT, FEB 6
Alisa Weilerstein and Inon Barnatan

WED, FEB 24
The Silk Road Ensemble

SAT, FEB 27
Kurt Elling
Passion World

MARCH

FRI, MAR 18
Zakir Hussain and Masters of Percussion

FRI, MAR 25 *FREE*
Memorial Church
St. Lawrence String Quartet
Good Friday Concert:
Seven Last Words of Christ

TUES, MAR 29
Memorial Church
The Choir of St. John's College, Cambridge

WED, MAR 30
The Choir of St. John's College, Cambridge

APRIL

SAT & SUN, APR 2 & 3
Keigwin + Company
Bolero Silicon Valley

SAT, APR 9
Arlo Guthrie
50th Anniversary Tour

SUN, APR 10
Takács Quartet with Garrick Ohlsson

THURS, APR 14
Murray Perahia

SAT, APR 16 *BING FLING!*
Bernadette Peters

SUN, APR 17
Trio Cleonice

SAT, APR 23
AXIS Dance Company

SUN, APR 24
Midori

WED, APR 27
Philharmonia Baroque Orchestra
Beethoven and Mendelssohn with the Stanford Chamber Chorale

MAY

SUN, MAY 1
St. Lawrence String Quartet

FRI, MAY 13
Eugenia León

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INFORMATION

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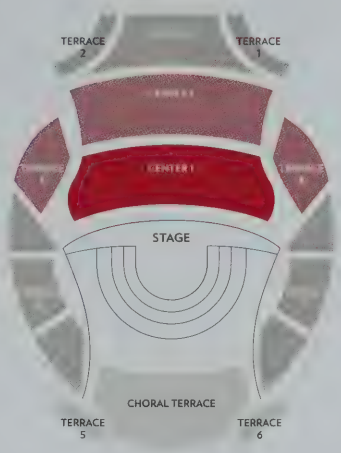

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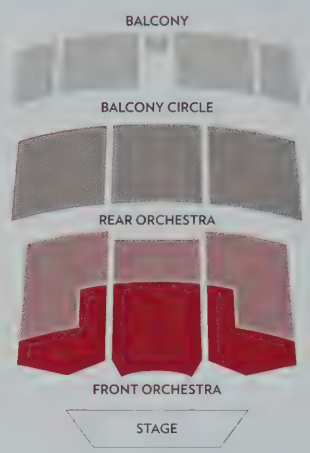

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Please turn off all cell phones and any other light- or sound-emitting devices before the performance. Also, please note the use of cameras—including cell phone cameras—and recording devices is strictly prohibited.

The primary restrooms in Bing Concert Hall are located on the stage level, easily accessible by going down the stairs at Doors C and F or by using the lobby elevator near the information desk. Additional restrooms are located on the lobby level across from Door D near the café.

The Bing lobby and box office open 60 minutes prior to the performance. Auditorium doors open 30 minutes prior to curtain.

The Interlude Café in Bing Concert Hall's lobby serves guests before each performance and during intermission. For complete hours, menus, and preordering options, visit live.stanford.edu/dining.

Cell phone service is limited at Bing Concert Hall, especially in the auditorium, because of the design of the building. Medical professionals and others who may need to be reached during a concert can either check in a cell phone or pager device at the Patron Services desk or direct outside callers to call the Patron Services desk, with their seat location, at 650.725.3095. The desk is located across the lobby from Door F at the Coat Check.

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"What used to take six weeks of radiation therapy for some people can now take one."

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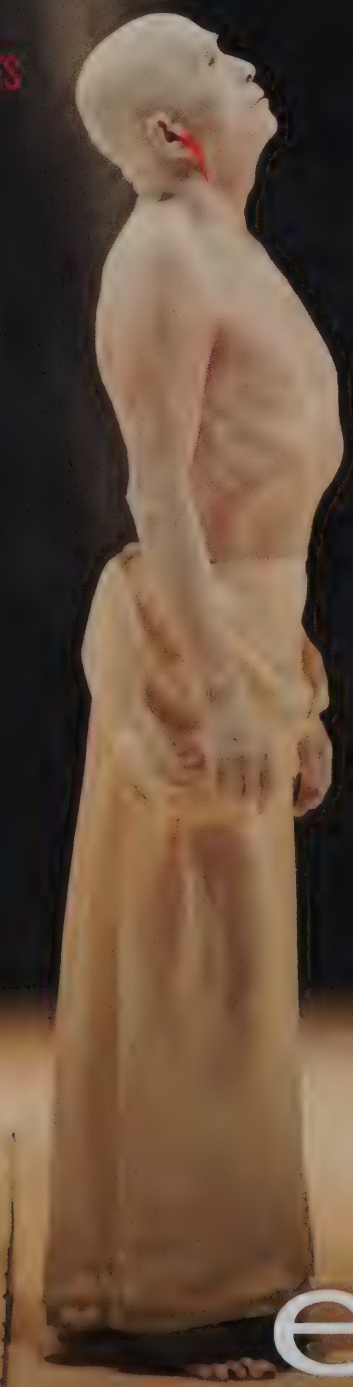

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A MESSAGE FROM THE CHANCELLOR

LINDA P.B. KATEHI
UC DAVIS CHANCELLOR

I know firsthand that your experience at the Mondavi will be highly rewarding and memorable.

The modern university experience should inspire both the intellect and the heart, and at UC Davis we are blessed with many such places that do each exceedingly well. At the top of the list must surely be our Robert and Margrit Mondavi Center for the Performing Arts, which for the past decade has been a beacon of outstanding entertainment and culture for UC Davis and the greater Sacramento region.

Looking through the schedule for the upcoming season, you will find a rich array of artists and performances to choose from. The eclectic range of entertainers who come through our campus to perform at the Mondavi are some of the most dynamic and exciting artists anywhere, from ground-breaking comedians to classical opera, much-loved writers, vocalists and more.

No matter what appeals to you, there are shows at the Mondavi Center in the upcoming season that will delight, inspire and captivate you and your families and friends. My husband and I make it a point to attend as many Mondavi Center events as possible and we hope to see you there during the 2015–16 season. Whether this is your first time visiting the center or you are coming back for more, I know firsthand that your experience will be highly rewarding and memorable.

Thank you for supporting the performing arts on our campus. Enjoy the show and please come back for more!

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A MESSAGE FROM THE EXECUTIVE DIRECTOR

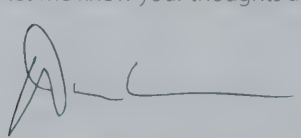
DON ROTH, Ph.D.
EXECUTIVE DIRECTOR

Welcome to the Mondavi Center's 2015-16 Season of Performing Arts!

A successful Mondavi Center season combines widely acclaimed artists and emerging stars with a particular focus on classical music, modern dance, jazz and American roots. Our 14th season is bookended by two musical legends that represent that spectrum: Wynton Marsalis, leading the Jazz at Lincoln Center Orchestra on September 21, and cellist Yo-Yo Ma with pianist Kathryn Stott in recital on May 11. Helping to make this all possible, Western Health Advantage has come on board as our 2015-16 season sponsor. WHA has been a loyal supporter of the Mondavi Center since it opened; I know you all will join me in our gratitude to this great corporate citizen for their exceptional generosity.

Much of what makes our yearly artistic journey compelling are the backstories of the artists and programs we present. This program book captures so many of these extraordinary stories: Twyla Tharp, a paragon of modern dance, reviving her company after more than a decade; the Japanese Butoh masters of Sankai Juku, making their Mondavi Center debut; a farewell tour for the Cuban maestros of Orquesta Buena Vista Social Club; America's oldest Orchestra, the Handel + Haydn Society, which debuted Handel's *Messiah* in the U.S. in 1818 and celebrates its bicentennial this year; and rediscovered charts from jazz master Gil Evans played by a large ensemble led by Ryan Truesdell. Top it off with Mnozil Brass, a riotously funny Austrian brass band, a soul session with singers Mavis Staples and Joan Osborne, Los Lobos keeping rock and roll vital, and a bicycle-powered performance from Cirque Mechanics, and the diversity and excellence we are known for is well-represented.

Visiting artists remark how gracious, enthusiastic and open Mondavi Center audiences are, making them feel truly at home here in the Sacramento region. This is a testament to your appreciation of what we do here, for which we are very grateful. I look forward to sharing the season ahead with you, and hope you will let me know your thoughts at droth@ucdavis.edu.



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8 Jazz at Lincoln Center Orchestra

14 Mavis Staples and Joan Osborne

16 Twyla Tharp Dance Company

22 Orquesta Buena Vista Social Club

26 Los Lobos with Alejandro Escovedo

30 Sankai Juku

32 Handel and Haydn Society

40 Ryan Truesdell

42 Mnozil Brass

45 Cirque Mechanics

BEFORE THE SHOW

- The artists and your fellow audience members appreciate silence during the performance.
- As a courtesy to others, please turn off all electronic devices.
- If you have any hard candy, please unwrap it before the lights dim.
- Please remember that the taking of photographs or the use of any type of audio or video recording equipment is strictly prohibited. Violators are subject to removal.
- Please look around and locate the emergency exit nearest you. That exit may be behind, to the side or in front of you and is indicated by a lighted green sign. In the unlikely event of a fire alarm or other emergency, please leave the building through that exit.
- As a courtesy to all our patrons and for your safety, anyone leaving his or her seat during the performance may be seated in an alternate seat upon readmission while the performance is in progress. Readmission is at the discretion of Management.
- Assistive Listening Devices and binoculars are available at the Patron Services Desk near the lobby elevators. Both items may be checked out at no charge with a form of ID.

September–October 2015
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NOVEMBER 19 THU	Akram Khan Company **MINER'S LEAP**
DECEMBER 12 SAT	Reduced Shakespeare Company **BUCHER WINERY**
JANUARY 23 SAT	Royal Philharmonic Orchestra **GAUTHIER SELECT VINEYARDS**
FEBRUARY 20 SAT	Russian National Orchestra **BOUCHAINE VINEYARDS**
MARCH 30 WED	Patty Griffin with Sara Watkins & Anaïs Mitchell **BOEGER WINERY**
APRIL 25 MON	Aimee Mann & Billy Collins **V. SATTUI WINERY**
MAY 11 WED	Yo-Yo Ma, cello | Kathryn Stott, piano **ROBERT MONDAVI WINERY**

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JAZZ at LINCOLN CENTER ORCHESTRA with WYNTON MARSALIS

JOE MARTINEZ

PROGRAM TO BE ANNOUNCED FROM THE STAGE.

Wynton Marsalis, music director, trumpet
Walter Blanding, tenor and soprano saxophones, clarinet
Chris Crenshaw, trombone
Vincent Gardner, trombone
Victor Goines, tenor and soprano saxophones, clarinet, bass clarinet
Carlos Henriquez, bass
Sherman Irby, alto and soprano saxophones, flute, clarinet
Ali Jackson, drums
Ryan Kisor, trumpet
Elliot Mason, trombone
Ted Nash, alto and soprano saxophones, flute, clarinet
***Paul Nedzela**, baritone and soprano saxophones, bass clarinet
Dan Nimmer, piano
Marcus Printup, trumpet
Kenny Rampton, trumpet
***Joe Temperley**, baritone and soprano saxophones, bass clarinet

* JOE TEMPERLEY DOES NOT APPEAR ON THIS TOUR. PAUL NEDZELA IS PERFORMING ON BARITONE AND SOPRANO SAXOPHONES, BASS CLARINET

JAZZ AT LINCOLN CENTER ORCHESTRA

The mission of Jazz at Lincoln Center is to entertain, enrich and expand a global community for Jazz through performance, education and advocacy. With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performance, education, and broadcast events each season in its home in New York City (Frederick P. Rose Hall, "The House of Swing") and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Robert J. Appel, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl.

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988. Featured in all aspects of Jazz at Lincoln Center's programming, this remarkably versatile orchestra performs and leads educational events in New York, across the U.S. and around the globe; in concert halls; dance venues; jazz clubs; public parks; and with symphony orchestras; ballet troupes; local students; and an ever-expanding roster of guest artists. Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and many others.

Education is a major part of Jazz at Lincoln Center's mission; its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programs, many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young People™ family concert series; the *Essentially Ellington* High School Jazz Band Competition & Festival; the Jazz for Young People™ Curriculum; educational residencies; workshops; and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 110,000 students, teachers and general audience members.

Jazz at Lincoln Center, NPR Music and WBGO have partnered to create the next generation of jazz programming in public radio: *Jazz Night in America*. The series showcases today's vital jazz scene while also underscoring the genre's storied history. Hosted by bassist Christian McBride, the program features hand-picked performances from across the country, woven with the colorful stories of the artists behind them. *Jazz Night in America* and Jazz at Lincoln Center's radio archive can be found at jazz.org/radio.

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center commissioned works, including compositions and arrangements by Duke Ellington; Count Basie; Fletcher Henderson; Thelonious Monk; Mary Lou Williams; Billy Strayhorn; Dizzy Gillespie; Benny Goodman;

Charles Mingus; Chick Corea; Oliver Nelson; and many others. Guest conductors have included Benny Carter; John Lewis; Jimmy Heath; Chico O'Farrill; Ray Santos; Paquito D'Rivera; Jon Faddis; Robert Sadin; David Berger; Gerald Wilson; and Loren Schoenberg.

Jazz at Lincoln Center also regularly premieres works commissioned from a variety of composers including Benny Carter; Joe Henderson; Benny Golson; Jimmy Heath; Wayne Shorter; Sam Rivers; Joe Lovano; Chico O'Farrill; Freddie Hubbard; Charles McPherson; Marcus Roberts; Geri Allen; Eric Reed; Wallace Roney; and Christian McBride, as well as from current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw, and Carlos Henriquez.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic; the Russian National Orchestra; the Berlin Philharmonic Orchestra; the Boston, Chicago and London Symphony Orchestras; the Orchestra Esperimentale in São Paolo, Brazil; and others. In 2006, the Jazz at Lincoln Center Orchestra collaborated with

Ghanaian drum collective Odadaa!, led by Yacub Addy, to perform "Congo Square," a composition Mr. Marsalis and Mr. Addy co-wrote and dedicated to Mr. Marsalis' native New Orleans. The Jazz at Lincoln Center Orchestra performed Marsalis' symphony, *Swing Symphony*, with the Berliner Philharmoniker in Berlin and with the New York Philharmonic in New York City in 2010 and with the Los Angeles Philharmonic in Los Angeles in 2011. *Swing Symphony* is a Co-Commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic, and The Barbican Centre.

The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, Brazil; Yokohama, Japan; and others.

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in the music. Concerts by the Jazz at Lincoln Center Orchestra have aired in the U.S.; England; France; Spain; Germany; the Czech Republic; Portugal; Norway; Brazil; Argentina; Australia; China; Japan; Korea; and the Philippines. Jazz at Lincoln Center has appeared on several XM Satellite Radio live broadcasts and eight *Live From Lincoln Center* broadcasts carried by PBS stations nationwide; including a program which aired on October 18, 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall, and on September 17, 2005 during *Jazz at*

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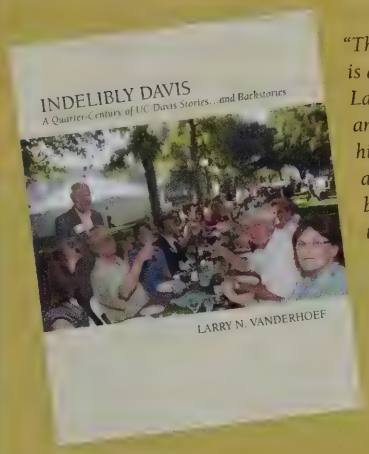
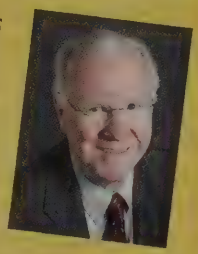
A Quarter-Century of UC Davis Stories...and Backstories

by LARRY N. VANDERHOEF





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—Patricia Pelfrey, UC historian and author

"The backstories of decision-making are what make this an intriguing must-read for all Aggies and truly for anyone who cares about higher education."

—Bob Dunning, *Davis Enterprise* columnist

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Lincoln Center's Higher Ground Benefit Concert. Jazz at Lincoln Center's Higher Ground Benefit Concert raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center, and was administered through the Baton Rouge Area Foundation to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina, and to provide other general hurricane relief. The band is also featured on the *Higher Ground Benefit Concert* CD that was released on Blue Note Records following the concert. The Jazz at Lincoln Center Orchestra was featured in a Thirteen/WNET production of *Great Performances* entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS in 1999. In September 2002, BET Jazz premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the Jazz at Lincoln Center Orchestra from around the world.

To date, 14 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed: *Vitoria Suite* (2010); *Portrait in Seven Shades* (2010); *Congo Square* (2007); *Don't Be Afraid...The Music of Charles Mingus* (2005); *A Love Supreme* (2005); *All Rise* (2002); *Big Train* (1999); *Sweet Release & Ghost Story* (1999); *Live in Swing City* (1999); *Jump Start and Jazz* (1997); *Blood on the Fields* (1997); *They Came to Swing* (1994); *The Fire of the Fundamentals* (1993); and *Portraits by Ellington* (1992).

FOR MORE INFORMATION ON JAZZ AT LINCOLN CENTER, PLEASE VISIT WWW.JAZZ.ORG

WYNTON MARSALIS (music director, trumpet) is the Managing and Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and has since recorded more than 70 jazz and classical albums which have garnered him nine GRAMMY® Awards. In 1983, he became the first and only artist to win both classical and jazz GRAMMY® Awards in the same year; he repeated this feat in 1984. Mr. Marsalis' rich body of compositions includes *Sweet Release; Jazz: Six Syncopated Movements; Jump Start and Jazz; Citi Movement/Griot New York; At the Octoroon Balls; In This House, On This Morning;* and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 1999, he released eight new recordings in his unprecedented *Swinging into the 21st* series, and premiered several new compositions, including the ballet *Them Twos*, for a 1999 collaboration with the New York City Ballet. That same year, he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir. Sony Classical released *All Rise* on CD in 2002. Recorded on September 14 and 15, 2001 in Los Angeles in the tense days following 9/11, *All Rise* features the Jazz at Lincoln Center Orchestra along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers and the Northridge Singers. In 2004, he released *The Magic Hour*, his first of six albums on Blue Note records. He followed up his Blue Note debut with *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, the companion soundtrack recording to Ken Burns' PBS documentary of the great African-American boxer; *Wynton Marsalis: Live at The House Of Tribes* (2005); *From the Plantation to the Penitentiary* (2007); *Two Men with the Blues, featuring Willie Nelson* (2008); *He and She* (2009); *Here We Go Again* featuring Willie Nelson, Wynton Marsalis and Norah Jones (2011); and *Wynton Marsalis & Eric Clapton Play The Blues* (2011). To mark the 200th Anniversary of Harlem's historical Abyssinian Baptist Church in 2008, Mr. Marsalis composed a full mass for choir and jazz orchestra. The piece premiered at Jazz at Lincoln Center and followed with performances at the celebrated church. Mr. Marsalis composed his second symphony, *Blues Symphony*, which was premiered in 2009 by the Atlanta Symphony Orchestra and in 2010 by the Boston Symphony Orchestra. That same year, Marsalis premiered his third symphony, *Swing Symphony*, a Co-Commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic, and The Barbican Centre. The Jazz at Lincoln Center Orchestra with Wynton Marsalis performed the piece with the Berliner Philharmoniker in Berlin and with the New York Philharmonic in New York City in 2010 and with the Los Angeles Philharmonic in Los Angeles in 2011. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. Mr. Marsalis has also written and is the host of the video series "Marsalis on Music" and the radio series *Making the Music*. He has also written six books: *Sweet Swing Blues on the Road*, in collaboration with photographer Frank Stewart; *Jazz in the Bittersweet Blues of Life*, with Carl Vigeland; *To a Young Musician: Letters from the Road*, with Selwyn Seyfu Hinds; *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers, published in 2012; and *Moving to Higher Ground: How Jazz Can Change Your Life*, with Geoffrey C. Ward, published by Random House in 2008. In October 2005, Candlewick Press released Marsalis' *Jazz ABZ: An A to Z Collection of Jazz Portraits*, 26 poems celebrating jazz greats, illustrated by poster artist Paul Rogers. In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, former Secretary-General of the United Nations; he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. In 2009, Mr. Marsalis was awarded France's Legion of Honor, the highest honor bestowed by the French government. Mr. Marsalis serves on former Lieutenant Governor Landrieu's National Advisory Board for Culture, Recreation and Tourism, a national advisory board to guide the Lieutenant Governor's administration's plans to rebuild Louisiana's tourism and cultural economies. He has also been named to the Bring New Orleans Back Commission, former New Orleans Mayor C. Ray Nagin's initiative to help rebuild New Orleans culturally, socially, economically, and uniquely for every citizen. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center, which raised over $3 million for the Higher Ground Relief Fund to benefit the musicians, music industry related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. He led the effort to construct Jazz at Lincoln Center's new home–Frederick P. Rose Hall–the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

WALTER BLANDING (tenor and soprano saxophones, clarinet) was born into a musical family on August 14, 1971 in Cleveland, Ohio and began playing the saxophone at age six. In 1981, he moved with his family to New York City; by age 16, he was performing regularly with his parents at the Village Gate. Blanding attended LaGuardia High School of Music & Art and Performing Arts and continued his studies at the New School for Social Research, where he earned a B.F.A. in 2005. His 1991 debut release, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of the year, and his artistry began to impress listeners

and critics alike. He has been a member of the Jazz at Lincoln Center Orchestra since 1998 and has performed, toured, and/or recorded with his own groups and with such renowned artists as the Cab Calloway Orchestra, Roy Hargrove, Hilton Ruiz, Count Basie Orchestra, Illinois Jacquet Big Band, Wycliffe Gordon, Marcus Roberts, Wynton Marsalis Quintet, Isaac Hayes, and many others. Blanding lived in Israel for four years and had a major impact on the music scene while touring the country with his own ensemble and with U.S. artists such as Louis Hayes, Eric Reed, Vanessa Rubin, and others invited to perform there. He taught music in several Israeli schools and eventually opened his own private school in Tel Aviv. During this period, *Newsweek International* called him a "Jazz Ambassador to Israel."

CHRIS CRENSHAW (trombone) was born in Thomson, Georgia on December 20, 1982. Since birth, he has been driven by and surrounded by music. When he started playing piano at age three, his teachers and fellow students noticed his aptitude for the instrument. This love for piano led to his first gig with Echoes of Joy, his father Casper's gospel quartet group. He started playing the trombone at 11, receiving honors and awards along the way, he graduated from Thomson High School in 2001 and received his Bachelor's degree with honors in Jazz Performance from Valdosta State University in 2005. He was awarded Most Outstanding Student in the VSU Music Department and College of Arts. In 2007, Crenshaw received his Master's degree in Jazz Studies from The Juilliard School, where his teachers included Dr. Douglas Farwell and Wycliffe Gordon. He has appeared as a sideman on fellow JLCO trumpeter Marcus Printup's *Ballads All Night* and on *Wynton Marsalis and Eric Clapton Play the Blues*. In 2006, Crenshaw joined the Jazz at Lincoln Center Orchestra and in 2012 he composed *God's Trombones*, a spiritually-focused work which was premiered by the orchestra at Jazz at Lincoln Center.

VINCENT GARDNER (trombone) was born in Chicago in 1972 and was raised in Hampton, Virginia. After singing, playing piano, violin, saxophone, and French horn at an early age, he decided on the trombone at age 12. He attended Florida A&M University and the University of North Florida. He soon caught the ear of Mercer Ellington, who hired Gardner for his first professional job. He moved to Brooklyn, New York after graduating from college, completed a world tour with Lauryn Hill in 2000, and then joined the Jazz at Lincoln Center Orchestra. Gardner has served as Instructor at The Juilliard School, as Visiting Instructor at Florida State University and Michigan State University, and as Adjunct Instructor at The New School. He is currently the Director of the Jazz at Lincoln Center Youth Orchestra, and he has contributed many arrangements to the Jazz at Lincoln Center Orchestra and other ensembles. In 2009 he was commissioned by Jazz at Lincoln Center to write *The Jesse B. Semple Suite*, a 60- minute suite inspired by the short stories of Langston Hughes. In addition, Gardner is a popular instructor at Jazz at Lincoln Center's ongoing jazz education program, Swing University, teaching courses on bebop and more. Gardner is featured on a number of notable recordings and has recorded five CDs as a leader for Steeplechase Records. He has performed with The Duke Ellington Orchestra, Bobby McFerrin, Harry Connick, Jr., The Saturday Night Live Band, Chaka Khan, A Tribe Called Quest, and many others. Gardner was chosen as the #1 Rising Star Trombonist in the 2014 *DownBeat* Critics Poll.

VICTOR GOINES (tenor and soprano saxophones, clarinet, bass clarinet) is a native of New Orleans, Louisiana. He has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis

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Septet since 1993, touring throughout the world and recording over 20 albums. As a leader, Goines has recorded seven albums including his latest releases, *Pastels of Ballads and Blues* (2007) and Love Dance (2007) on Criss Cross Records, and *Twilight* (2012) on Rosemary Joseph Records. A gifted composer, Goines has more than 50 original works to his credit, including 2014's *Crescent City*, premiered by the Jazz at Lincoln Center Orchestra. He has recorded and/or performed with many noted jazz and popular artists including Ahmad Jamal, Ruth Brown, Dee Dee Bridgewater, Ray Charles, Bob Dylan, Dizzy Gillespie, Lenny Kravitz, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Willie Nelson, Marcus Roberts, Diana Ross, Stevie Wonder, and a host of others. Currently, he is the Director of Jazz Studies/Professor of Music at Northwestern University. He received a Bachelor of Music degree from Loyola University in New Orleans in 1984, and a Master of Music degree from Virginia Commonwealth University in Richmond in 1990.

CARLOS HENRIQUEZ (bass) was born in 1979 in the Bronx, New York. He studied music at a young age, played guitar through junior high school and took up the bass while enrolled in The Juilliard School's Music Advancement Program. He entered LaGuardia High School of Music & Arts and Performing Arts and was involved with the LaGuardia Concert Jazz Ensemble which went on to win first place in Jazz at Lincoln Center's *Essentially Ellington* High School Jazz Band Competition & Festival in 1996. In 1998, swiftly after high school, Henriquez joined the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra, touring the world and featured on more than 25 albums. Henriquez has performed with artists including Chucho Valdés, Paco De Lucía, Tito Puente, the Marsalis Family, Willie Nelson, Bob Dylan, Stevie Wonder, Lenny Kravitz, Marc Anthony, and many others. He has been a member of the music faculty at Northwestern University School of Music since 2008, and was music director of the Jazz at Lincoln Center Orchestra's cultural exchange with the Cuban Institute of Music with Chucho Valdés in 2010.

SHERMAN IRBY (alto and soprano saxophones, flute, clarinet) was born and raised in Tuscaloosa, Alabama. He found his musical calling at age 12 and in high school he played and recorded with gospel immortal James Cleveland. He graduated from Clark Atlanta University with a B.A. in music education. In 1991 he joined Johnny O'Neal's Atlanta-based quintet. In 1994 he moved to New York City and recorded his first two albums, *Full Circle* (1996) and *Big Mama's Biscuits* (1998), on Blue Note. Irby toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995, and was a member of the Jazz at Lincoln Center Orchestra from 1995 to 1997. During that tenure he also recorded and toured with Marcus Roberts, and was part of Betty Carter's Jazz Ahead Program and Roy Hargrove's ensemble. After a four-year stint with Roy Hargrove, Irby focused on his own group in addition to being a member of Elvin Jones' ensemble in 2004 and then Papo Vazquez' Vazquez's Pirates Troubadours after Jones' passing. From 2003–11 Irby was the regional director for JazzMasters Workshop, mentoring young children, and he has served as artist-in-residence for Jazz Camp West and an instructor for Monterey Jazz Festival Band Camp. He is a former board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior*, *Faith*, *Organ Starter*, *Live at the Otto Club*, and Andy Farber's *This Could Be the Start of Something Big*. Since rejoining, Irby has arranged much of the Jazz at Lincoln Center Orchestra's music, and he has been commissioned to compose new works, including *Twilight Sounds*, and his Dante-inspired ballet, *Inferno*.

ALI JACKSON (drums) developed his talent on drums at an early age. In 1993, he graduated from Cass Tech High School and in 1998 was the recipient of Michigan's prestigious Artserv Emerging Artist award. As a child, he was selected as the soloist for the "Beacons Of Jazz" concert that honored legend Max Roach at New School University. After earning an undergraduate degree in Music Composition at the New School University for Contemporary Music, he studied under Elvin Jones and Max Roach. Jackson has been part of Young Audiences, a program that educates New York City youth on jazz. He has performed and recorded with artists including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, George Benson, Harry Connick, Jr., KRS-1, Marcus Roberts, Joshua Redman, Vinx, Seito Kinen Orchestra conductor Seiji Ozawa, Diana Krall, and the New York City Ballet. His production skills can be heard on George Benson's GRP release *Irreplaceable*. Jackson is also featured on the Wynton Marsalis Quartet recordings *The Magic Hour* (Blue Note, 2004), and *From the Plantation to the Penitentiary*. Jackson collaborated with jazz greats Cyrus Chestnut, Reginald Veal, and James Carter on *Gold Sounds* (Brown Brothers, 2005) that transformed songs by indie alternative rock band Pavement into unique virtuosic interpretations with the attitude of the church and juke joint. He has been a member of the Jazz at Lincoln Center Orchestra since 2005. Jackson currently performs with the Wynton Marsalis Quintet, Horns in the Hood, and leads the Ali Jackson Quartet. He also hosted "Jammin' with Jackson," a series for young musicians at Jazz at Lincoln Center's Dizzy's Club *Coca-Cola*. He is also the voice of "Duck Ellington," a character in the Penguin book series *Baby Loves Jazz* that was released in 2006.

RYAN KISOR (trumpet) was born on April 12, 1973 in Sioux City, Iowa, and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Kisor enrolled in Manhattan School of Music in 1991 where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan and Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. In addition to being an active sideman, Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the Jazz at Lincoln Center Orchestra since 1994.

ELLIOT MASON (trombone) was born in England in 1977 and began trumpet lessons at age four with his father. At age seven, he switched his focus from trumpet to trombone. At 11 years old, he was performing in various venues, concentrating on jazz and improvisation. At 16 years old, Mason was chosen to receive a full tuition scholarship to attend Berklee College of Music. He has won the following awards: *Daily Telegraph* Young Jazz Soloist (under 25) Award, the prestigious Frank Rosolino Award, the International Trombone Association's Under 29 Jazz Trombone competition, and Berklee's Slide Hampton Award in recognition of outstanding performance abilities. He moved to New York City after graduation, and in 2008 Mason joined Northwestern University's faculty as the jazz trombone instructor. Mason has performed with Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, and the Maynard Ferguson Big Bop Nouveau. A member of the Jazz at Lincoln Center Orchestra since 2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother. The Mason Brothers released their debut album, *Two Sides, One Story* in 2011.

TED NASH (alto and soprano saxophones, flute, clarinet) enjoys an extraordinary career as a performer, conductor, composer, arranger, and educator. Born in Los Angeles into a musical

family (his father, Dick Nash, and uncle, the late Ted Nash, were both well-known jazz and studio musicians), Nash blossomed early, a "young lion" before the term became marketing vernacular. Nash has that uncanny ability to mix freedom with accessibility, blues with intellect, and risk-taking with clarity. His group Odeon has often been cited as a creative focus of jazz. Many of Nash's recordings have received critical acclaim, and have appeared on the "best-of" lists in *The New York Times*, *The New Yorker*, *The Village Voice*, and *The Boston Globe*. His recordings, *The Mancini Project* and *Sidewalk Meeting*, have been placed on several "best-ofdecade" lists. His album *Portrait in Seven Shades* was recorded by the Jazz at Lincoln Center Orchestra and was released in 2010. The album is the first composition released by the JLCO featuring original music by a band member other than bandleader Wynton Marsalis. Nash's latest album, *Chakra*, was released in 2013, and the Jazz at Lincoln Center Orchestra recently premiered his commissioned work, *Presidential Suite*, in 2014.

PAUL NEDZELA (baritone and soprano saxophones, bass clarinet) has become one of today's top baritone saxophone players. He has played with many renowned artists and ensembles, including Wess Anderson, George Benson, The Birdland Big Band, Bill Charlap, Chick Corea, Paquito D'Rivera, Michael Feinstein, Benny Golson, Wycliffe Gordon, Roy Haynes, Christian McBride, Eric Reed, Dianne Reeves, Herlin Riley, Maria Schneider, Frank Sinatra Jr., The Temptations, The Vanguard Jazz Orchestra, Reginald Veal, and Max Weinberg. Nedzela has performed in Twyla Tharp's Broadway show, *Come Fly Away*, and in major festivals around the world. He has studied with some of the foremost baritone saxophonists in the world, including Joe Temperley, Gary Smulyan, and Roger Rosenberg. Nedzela graduated with honors from McGill University in Montreal with a Bachelor of Arts degree in mathematics in 2006. A recipient of the Samuel L. Jackson Scholarship Award, he continued his musical studies at The Juilliard School and graduated with a Master of Music degree in 2008.

DAN NIMMER (piano) was born in 1982 in Milwaukee, Wisconsin. With prodigious technique and an innate sense of swing, his playing often recalls that of his own heroes, specifically Oscar Peterson, Wynton Kelly, Erroll Garner, and Art Tatum. As a young man, Nimmer's family inherited a piano and he started playing by ear. He studied classical piano and eventually became interested in jazz. At the same time, he began playing gigs around Milwaukee. Upon graduation from high school, Nimmer left Milwaukee to study music at Northern Illinois University. It didn't take him long to become one of Chicago's busiest piano players. Working a lot in the Chicago scene, Nimmer decided to leave school and make the big move to New York City where he immediately emerged in the New York scene. A year after moving to New York City, he became a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Quintet. Nimmer has worked with Norah Jones, Willie Nelson, Dianne Reeves, George Benson, Frank Wess, Clark Terry, Tom Jones, Benny Golson, Lewis Nash, Peter Washington, Ed Thigpen, Wess "Warmdaddy" Anderson, Fareed Haque, and many more. He has appeared on *The Tonight Show with Jay Leno, The Late Show with David Letterman, The View, The Kennedy Center Honors, Live from Abbey Road*, and PBS' *Live from Lincoln Center*, among other broadcasts. He has released four of his own albums on the Venus label (Japan).

MARCUS PRINTUP (trumpet) was born and raised in Conyers, Georgia. His first musical experiences were hearing the fiery gospel music his parents sang in church. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Printup's life changed when he met his mentor, the great pianist Marcus Roberts, who introduced him to Wynton Marsalis. This led to Printup's induction into the Jazz at Lincoln Center Orchestra in 1993. Printup has recorded with Betty Carter, Dianne Reeves, Eric Reed, Madeline Peyroux, Ted Nash, Cyrus Chestnut, Wycliffe Gordon, and Roberts, among others. He has recorded several records as a leader: *Song for the Beautiful Woman, Unveiled, Hub Songs, Nocturnal Traces, The New Boogaloo, Peace in the Abstract, Bird of Paradise, London Lullaby, Ballads All Night, A Time for Love*, and his most recent, *Homage* (2012) and *Desire*, (2013) featuring Riza Printup on the Harp. He made a big screen appearance in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack. Education is important to Printup, as he is an in-demand clinician teaching middle schools, high schools, and colleges across the U.S. He teaches privately at the prestigious Mannes New School of Music. August 22nd has been declared "Marcus Printup Day" in his hometown of Conyers, Georgia.

KENNY RAMPTON (trumpet) joined the Jazz at Lincoln Center Orchestra in 2010. In addition to performing in the JLCO, Rampton leads his own groups. He released his debut solo CD *Moon Over Babylon* in 2013. He is also the trumpet voice for the popular PBS TV series *Sesame Street*. In the summer of 2010, Rampton performed with The Scottish National Jazz Orchestra at the Edinburgh International Festival, and was the featured soloist on the Miles Davis/Gil Evans classic version of "Porgy and Bess." Rampton has been a regular member of The Mingus Big Band/Orchestra/ Dynasty, Mingus Epitaph (under the direction of Gunther Schuller), George Gruntz' Concert Jazz Band, Chico O'Farrill's Afro-Cuban Jazz Orchestra, Bebo Valdez' Latin Jazz All-Stars, and The Manhattan Jazz Orchestra. He spent much of the 1990s touring the world with The Ray Charles Orchestra, The Jimmy McGriff Quartet, legendary jazz drummer Panama Francis (and the Savoy Sultans), as well as jazz greats Jon Hendricks, Lionel Hampton, and Illinois Jacquet. As a sideman, Rampton has also performed with Dr. John, Christian McBride, The Maria Schneider Orchestra, Charles Earland, Geoff Keezer, and a host of others. Some of Rampton's Broadway credits include *Anything Goes*, *Finian's Rainbow*, *The Wiz*, *Gentlemen Prefer Blondes*, *Young Frankenstein*, and *Color Purple*.

JOE TEMPERLEY (baritone saxophone) was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965. In 1965, Temperley came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, the Thad Jones- Mel Lewis Orchestra, and Clark Terry, among many others. In 1974, he toured and recorded with The Duke Ellington Orchestra as a replacement for Harry Carney. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include *Cotton Club, Biloxi Blues, Brighton Beach Memoirs, When Harry Met Sally*, and *Tune In Tomorrow*, composed by Wynton Marsalis. Temperley is a mentor and co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls 70 young musicians, ages 7 to 17, playing in three full-size bands. He has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999). He released *Portraits* (2006) on Hep Records and *Cocktails for Two* (2007) on Sackville. His most recent release is *The Sinatra Songbook* (2008). He is an original member of the Jazz at Lincoln Center Orchestra, and serves on the faculty of The Juilliard Institute for Jazz Studies and Manhattan School of Music. Through the years, Temperley has been named in *DownBeat* magazine's Critics Polls and was the featured artist in the 2009 Edinburgh Jazz Festival, where he performed with the Edinburgh Jazz Orchestra.

MAVIS STAPLES and JOAN OSBORNE
Solid Soul

An American Heritage Series Event

Wednesday, September 30, 2015

8PM

Jackson Hall

Mavis Staples, lead vocal
Joan Osborne, lead vocal
Rick Holmstrom, guitar
Stephen Hodges, drums
Jeff Turmes, bass/guitar
Donny Gerrard, backing vocal
Vicki Randle, backing vocal

Grammy Award-winning legend Mavis Staples teams up with multi-platinum recording artist Joan Osborne on the highly anticipated national tour, *Solid Soul*. From her early days with the iconic Staple Singers, when she was on top of the charts with songs like the 1972 #1 hit "I'll Take You There", to her recent albums with Wilco's Jeff Tweedy, Mavis Staples has been a leader in American music for six decades. The *Solid Soul* tour marks her first tour collaboration with Joan Osborne, the widely celebrated singer-songwriter who dominated Top 40 radio with her hit song "One of Us" and whose albums have garnered seven Grammy nominations.

MAVIS STAPLES

There are few living musicians who can lay claim to being the voice of America's conscience, and even fewer who continue to make vital music. For six decades Mavis Staples has been the solid rock of American music. Alongside the family group she is so identified with, the Staple Singers, Mavis has managed to transform herself as she goes, yet never alter, from the delta-inflected gospel sound she helped create in the 1950s ("Uncloudy Day"), to the engaged protest of the civil rights era ("Freedom Highway"), and then, amazingly, on pop radio in the 1970s with a series of chart hits ("I'll Take You There," "Respect Yourself," "Lets Do It Again"). On their second collaboration, the Grammy-nominated 2013 album *One True Vine*, the legendary singer and her producer, Wilco leader Jeff Tweedy, have crafted a gospel album for the 21st century. On the record, Mavis gives voice to something new in her repertoire, something deeper and more resonant with our times. Where her Stax-era hits spoke for a growing black social consciousness, and her seventies collaborations with The Band gave spiritual weight to the rediscovery of traditional American music, Jeff Tweedy has crafted a pulpit from which Mavis lends her voice to a search for grace. Staples is a Rock and Roll Hall of Famer, a Grammy Lifetime Achievement Award winner, and a National Heritage Fellowship Award recipient. VH1 named her one of the 100 Greatest Women of Rock and Roll, and Rolling Stone listed

her as one of the 100 Greatest Singers of All Time. Her previous album, the Tweedy-produced *You Are Not Alone*, won the Grammy Award for Best Americana Album in 2011, adding a remarkable new chapter to an already historic career.

JOAN OSBORNE

Joan Osborne has rightfully earned a reputation as one of the great voices of her generation — both a commanding, passionate performer and a frank, emotionally evocative songwriter. A multi-platinum selling recording artist and seven-time Grammy nominee, the soulful vocalist is a highly sought-after collaborator and guest performer who has performed alongside many notable artists, including Bob Dylan, Luciano Pavarotti, Stevie Wonder, Emmylou Harris, Taj Mahal and Patti Smith to name a few. Osborne's career was jump started with the great success of her major label debut album, *Relish*, which wove together strands of American roots music, poetic lyrics and impassioned vocals, and produced the international radio smash, "One of Us." She is also widely known for her live performances in the Grammy Award-winning documentary *Standing in the Shadows of Motown* which received rave reviews from fans and critics alike. But Osborne quickly made it clear that she was more interested in musical integrity and creative longevity than transient pop success, and she has made that point repeatedly with her subsequent albums and career choices. On her critically acclaimed solo record *Bring It On Home*, Osborne tackled vintage songs by Muddy Waters, Ray Charles, Al Green, Ike and Tina Turner and Sonny Boy Williamson, among others. Treating the songs with respect while giving them some interesting twists in tempo, key and feeling, garnered Osborne a Best Blues Album nomination at the 2013 Grammy Awards. Her soulful songcraft reaches a new level of musical and lyrical resonance on her latest recording *Love and Hate*. Her insightful, emotionally complex compositions survey some of the more complicated terrain of romantic relationships in a manner that's rarely been attempted in popular music, while the album's intimate, stripped-down sound marks a stylistic departure from the gritty blues-based rock for which Osborne is best known. Although the Kentucky native grew up with a passion for music, when she arrived in New York City in the late 1980s, it was to attend New York University's prestigious film school. But she couldn't resist the pull of the city's live music scene for long. Soon she was performing her own songs in downtown rock clubs and emerging as a popular presence in a vibrant scene of rootsy new acts that included such then-unknowns as Jeff Buckley, Chris Whitley, Blues Traveler and the Spin Doctors. In addition to her solo shows and guest appearances, Osborne currently tours as a member of the rock/soul supergroup Trigger Hippy, founded by Black Crowes drummer Steve Gorman and built from each musician's shared love of R&B and soul.

by Jeff Hudson

MAVIS STAPLES

Mavis Staples is having a very busy year, in which past and present converge. February saw the posthumous release of the final solo album by her late father "Pops" Staples, featuring tracks from 1999 that he left unfinished at the time of his passing in 2000. Mavis and producer Jeff Tweedy completed the project, titled *Don't Lose This*, last year. (You may recall that Tweedy, of Wilco fame, gave a solo concert at Mondavi in December 2013.)

March saw the release of *Freedom Highway Complete*, a live recording of a 1965 concert by the Staple Singers at Chicago's New Nazareth Church just weeks after the famous Selma-to-Montgomery March. In those days, the Staple Singers played churches and civil rights rallies, performing 'freedom songs' containing a message referencing contemporary events. (Mavis told me in 2009 that "It wasn't hard to write a 'freedom song'… No, you read the headlines, watch the news, and your lyrics come right there!")

March also marked the premiere (at the South by Southwest Festival) of the documentary *Mavis!* featuring film, photographs and concert recordings drawn from the 1950s on. The documentary is set for broadcast and a home video release in the future.

And April saw a new four-song EP, *Your Grand Fortune*, which features Mavis working with producer/songwriter/musician Son Little. Included are two originals (by Little) and new versions of two Staple Singers standards.

Let's also recall Mavis Staples' previous Mondavi visits:

September 2012: on a bill with Bonnie Raitt – opening the Mondavi Center's 10th anniversary season.

January 2009: performing material from her acclaimed 2007 album of Civil Rights Era standards *We'll Never Turn Back*.

October 2006: with guitarist John Scofield, in a program featuring material made famous by the late Ray Charles.

January 2000: "pre-Mondavi," at Freeborn Hall, with keyboardist Lucky Peterson, featuring gospel standards associated with Mahalia Jackson (a family friend), from the 1996 album *Spiritual and Gospel: Dedicated to Mahalia Jackson*.

Mavis has also had a fine decade as a recording artist: 2007's *We'll Never Turn Back* is a landmark; many songs are covered in 2008's *Live: Hope at the Hideout*. Mavis then worked with producer/musician Jeff Tweedy on 2010's *You Are Not Alone* (basically a gospel record, though it won the Grammy Award in the Best Americana Album category), and the 2013 follow-up *One True Vine* (regarded by many as an even stronger effort).

JEFF HUDSON CONTRIBUTES COVERAGE OF THE PERFORMING ARTS TO CAPITAL PUBLIC RADIO, THE *DAVIS ENTERPRISE* AND *SACRAMENTO NEWS AND REVIEW*.

A Dance Series Event

Tuesday, October 6, 2015 • 8PM

Jackson Hall

There will be one intermission

Pre-Performance Talk: 7PM

AGR Room, Alumni Center

Ruth Rosenberg, Artist Engagement Coordinator for the Mondavi Center, UC Davis

Ruth Rosenberg oversees community and campus engagement with the Mondavi Center's touring artists. Artistic director of the Sacramento-based Ruth Rosenberg Dance Ensemble from 1990-2001, she also performed with Sacramento Ballet, Capitol City Ballet and Ed Mock & Dancers of San Francisco and was the recipient of numerous awards and honoraria.

Question and Answer Session

Following the performance moderated by **Nicole Peisl**, Ph.D. candidate, Performance Studies, UC Davis

Nicole Peisl is a doctoral student in Performance Studies at University of California, Davis. She joined the Frankfurt Ballet in 2000 and was a member of the The Forsythe Company until 2014. Peisl's choreography has been staged in Frankfurt, Dresden and Vienna. She has worked with Anouk van Dijk, Joseph Tmim and Michael Klien and has taught at Impulstanz (Vienna), the Anton Bruckner Private University (Linz), the Justus Liebig University (Giessen), and the University of Limerick, among other institutions. She was a Guest Professor at the University of Dance and Circus (Stockholm). Peisl is a certified practitioner of Craniosacral Therapy (Milne Institute) and Somatic Experiencing (Peter Levine).

TWYLA THARP DANCE COMPANY

50th Anniversary Tour

RUVEN AFANADOR

50TH ANNIVERSARY TOUR

Choreography by **Twyla Tharp**
Costumes and Scenics by **Santo Loquasto**
Lighting by **James Ingalls**

THE COMPANY

John Selya
Rika Okamoto
Matthew Dibble
Ron Todorowski
Daniel Baker
Amy Ruggiero
Ramona Kelley
Nicholas Coppula
Eva Trapp
Savannah Lowery
Reed Tankersley
Kaitlyn Gilliland
Eric Otto

THESE WORKS WERE COMMISSIONED BY The Joyce Theater, New York, with funds from the Estate of John L. Klebanoff, and The John F. Kennedy Center for the Performing Arts, Washington D.C. (lead commissioners); Auditorium Theatre of Roosevelt University (made possible by Phillip and Marsha Dowd) & Ravinia Festival Association, Chicago; TITAS Presents in association with AT&T Performing Arts Center, Dallas; and The Wallis Annenberg Center for the Performing Arts, Beverly Hills. This work was also made possible by the New England Foundation for the Arts National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

TWYLA THARP DANCE FOUNDATION 50TH ANNIVERSARY TOUR GRATEFULLY ACKNOWLEDGES:

David Herro & Jay Franke for lead funding
Tam O'Shaughnessy, in memory of Sally Ride, for sponsorship of PRELUDES AND FUGUES
Patsy & Jeff Tarr and the JCT Foundation for many years of support
Catherine & Bill Miller for underwriting first rehearsal period
Cathy & Stephen Weinroth for underwriting second rehearsal period
Vincente Wolf for his generosity
Sara Rudner & Rose Marie Wright for their absolute commitment

Simply put, PRELUDES AND FUGUES is the world as it ought to be, YOWZIE as it is. The FANFARES celebrate both. - **Twyla Tharp, 2015**

PROGRAM

FIRST FANFARE

Choreography by Twyla Tharp
Music by John Zorn
Music performed by The Practical Trumpet Society
Costumes by Santo Loquasto
Lighting by James Ingalls

The Company

"Antiphonal Fanfare for the Great Hall" by John Zorn. Used by arrangement with Hips Road.

PAUSE

PRELUDES AND FUGUES

Dedicated to Richard Burke

Choreography by Twyla Tharp
Music by Johann Sebastian Bach
Music performed by David Korevaar and Angela Hewitt
Costumes by Santo Loquasto
Lighting by James Ingalls

The Company

"Well-Tempered Clavier" Volume 1 recorded by MSR Records, Volume 2 recorded by Hyperion Records Ltd.

INTERMISSION

SECOND FANFARE

Choreography by Twyla Tharp
Music by John Zorn
Music performed by American Brass Quintet
Costumes by Santo Loquasto
Lighting by James Ingalls

The Company

"In Excelsis" by John Zorn. Used by arrangement with Hips Road.

PAUSE

YOWZIE

Choreography by Twyla Tharp
Music: American Jazz
Music performed by Henry Butler/Steven Bernstein and The Hot 9
Costumes and Scenics by Santo Loquasto
Lighting by James Ingalls

John Selya	Ramona Kelley
Rika Okamoto	Nicholas Coppula
Matthew Dibble	Eva Trapp
Ron Todorowski	Savannah Lowery
Daniel Baker	Reed Tankersley
Amy Ruggiero	Kaitlyn Gilliland

BUDDY BOLDEN'S BLUES
Music by Jelly Roll Morton
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WOLVERINE BLUES
Music by Jelly Roll Morton
© ASCAP / MORRIS EDWIN H & CO / SPANISH FLY MUSIC

GIMMIE A PIGFOOT
Music by Wesley Wilson
© ASCAP / SPANISH FLY MUSIC

VIPER'S DRAG
Music by Thomas "Fats" Waller
© ASCAP / MORRIS EDWIN H & CO / ANN RACHEL MUSIC CORP

BOOKER TIME
Music by Henry Butler
© ASCAP / HITOCRACY MUSIC

KING PORTER
Music by Jelly Roll Morton
© ASCAP / MORRIS EDWIN H & CO / SPANISH FLY MUSIC

HENRY'S BOOGIE
Music by Henry Butler
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"Buddy Bolden's Blues," "Wolverine Blues," "Gimme a Pigfoot," "Viper's Drag," "Booker Time," "King Porter," and "Henry's Boogie" as performed by Henry Butler & Steven Bernstein (P) 2014 JAF, Inc. / under exclusive license of impulse! Universal Music France.

TWYLA THARP

CHOREOGRAPHER/ DIRECTOR

Since graduating from Barnard College in 1963, Twyla Tharp has choreographed more than one hundred sixty works: one hundred twenty-nine dances, twelve television specials, six Hollywood movies, four full length ballets, four Broadway shows and two figure skating routines. She received one Tony Award, two Emmy Awards, nineteen honorary doctorates, the Vietnam Veterans of America President's Award, the 2004 National Medal of the Arts, the 2008 Jerome Robbins Prize, and a 2008 Kennedy Center Honor. Her many grants include the John D. and Catherine T. MacArthur Fellowship. She is a member of the American Academy of Arts and Sciences, the American Philosophical Society and an Honorary Member of the American Academy of Arts and Letters.

In 1992, Ms. Tharp published her autobiography *Push Comes to Shove*. She went on to write *The Creative Habit: Learn it and Use it for Life*, followed by *The Collaborative Habit: Life Lessons for Working Together*. She is currently working on a fourth book. Today, Ms. Tharp continues to create.

THE COMPANY

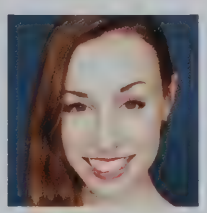
JOHN SELYA trained at the School of American Ballet. Selya went on to join American Ballet Theatre, where he danced and choreographed. Following his departure from A.B.T., Selya joined Twyla Tharp's company. He created the role of Eddie in Ms. Tharp's Tony Award- winning Broadway musical *Movin' Out*, which earned him numerous awards and nominations. Following *Movin' Out*, Mr. Selya performed in other Broadway productions including *Guys and Dolls* and Ms. Tharp's *Come Fly Away*. He directed and starred in the national tour of *Come Fly Away* and in 2013, he staged the work for the Royal Danish Ballet where it became an audience favorite and broke box office records. In addition to the world's stages, Mr. Selya's dancing can also be seen in movies such as Woody Allen's *Everyone Says I Love You*, Julie Taymor's *Across the Universe* and John Turturro's *Romance and Cigarettes*. Mr. Selya is a recipient of a fellowship at New York University's Center for Ballet and the Arts in the fall of 2015.

RIKA OKAMOTO, originally from Japan, moved to the United States in 1988 and began dancing with the Martha Graham Dance Company, where she met Twyla Tharp. Okamoto first danced for Tharp in 1993. She was an original cast member in Tharp's Broadway musicals *Movin' Out* and *Come Fly Away*. Currently she teaches Tharp's Technique class and Repertory, and assists in the development of Tharp education programs. She has been a guest Tharp teacher/ ballet master at many colleges and institutions worldwide. Okamoto has also worked for various productions with many choreographers, including Maryl Tankard and Pichon Baldin for Disney's Broadway musical *Tarzan*, Robert Wilson, Mark Morris, Daniel Ezralow, Jessica Lang, Buglisi/ Foreman, as well as her teachers - Kazuko Hirabayashi, Pearl Lang, and Yuriko. She appeared in numerous commercials, TV shows and films, including the film *Across The Universe* directed by Julie Taymor. She was chosen by Steven Spielberg to play the title role for his pre-production project.

MATTHEW DIBBLE was born in Halifax, West Yorkshire, England, and began his training at the Royal Ballet School. After five years with the Royal Ballet, Dibble became a founding member of K Ballet in Japan, and in 2001 he joined Twyla Tharp Dance. He later danced a Principal role (James) on the *Movin' Out* tour and created the role of Chanos in *Come Fly Away* on Broadway, both choreographed and directed by Twyla Tharp. Dibble has also danced for Scottish Ballet, Matthew Bourne, Roland Petit, Christopher Wheeldon and Benjamin Millepied. Today he dances and sets works for Twyla Tharp all around the world.

RON TODOROWSKI is originally from Pittsburgh, Pennsylvania and has had a diverse career in concert, musical theater and commercial dance. He has been a member of Complexions Contemporary Ballet, Cedar Lake Contemporary Ballet, The Parsons Dance Company, Mia Michaels "RAW" and has guested for many others. He was most recently part of the original cast of *Finding Neverland* on Broadway. Other Broadway credits include Twyla Tharp's *Come Fly Away*, *The Times They Are A Changin'* and *Movin' Out* along with *Wicked*, *Guys and Dolls* and *Footloose*. He starred in London's West End production and first national tour of *Movin' Out* where he received a Helen Hayes Award for Best Actor in a musical. Off Broadway and other theater credits include Andrew Lippa's *The Wild Party*, *Chess* for the Actor's Fund with Josh Groban, Barry Manilow's *Copacabana*, *Spirit* and *Cinderella*. Some television and film credits include *SNL*, *The Today Show*, *Good Morning America*, *The View*, the Tony Awards, the VMA's and the feature film *Winter's Tale*. He has choreographed original work for Wayne State University, BC Beat in NYC and worked as Assistant Choreographer for *Seven Brides for Seven Brothers* at the Lyric Theater in Oklahoma City as well as Celine Dion's *A New Day* in Las Vegas. He recently shot a music video for Nate Ruess' new single, "A-Ha." Thanks to family, Ryan and Twyla for this incredible opportunity.

DANIEL BAKER was born in Newcastle, Australia. He studied at the School of American Ballet the official school of the New York City Ballet. He later went on to become a soloist in the Miami City Ballet and danced for the San Francisco Ballet. Baker has performed works by Tharp, Balanchine, Cranko, Forsythe, Morris, Neumeier, Ratmansky, Robbins, Taylor, Tudor and Wheeldon. Baker was a finalist on the hit show *So You Think Can Dance* and has danced alongside the Rockettes at the Radio City Music Hall. Baker has appeared in two PBS *Great Performances* specials and performed Tharp's *Movin Out* at the 2014 Gershwin Awards honoring Billy Joel. He received the New York Choreographic Fellowship Award and has choreographed for the New York Choreographic Institute in Lincoln Center.



AMY RUGGIERO New York: *Manon* at the Metropolitan Opera (Degas Ballerina, soloist), *The Radio City Christmas Spectacular* (Ensemble), *Heart and Lights* (Ensemble, workshop and original cast), Lindsay Nelko's *Awakening the Show* (Dancer); first national and Japan tours of *Come Fly Away* (Dance Captain/Swing, u/s Babe, u/s Betsy, u/s Slim); Regional: *Little Dancer* at the Kennedy Center (Dance Captain/Swing, u/s Young Marie); Equity showcase: *R/evolution the Musical*; Companies: American Repertory Ballet, Ballet Austin (apprentice); Other theatre: Opera New Jersey's *The Merry Widow* (Dancer); Film/TV: *Flesh and Bone* (Audition Dancer, pilot ep), Beyoncé's *The Mrs. Carter Show* World Tour Opening Video (Ballerina), The Radio City New York Spring Spectacular commercial (Degas Ballerina), The Verdon Fosse Legacy LLC Archival Footage. BA in Dance with Biological Sciences from Goucher College.

RAMONA KELLEY is originally from California, where she began her training at Berkeley Ballet Theater under the direction of Sally Streets. She is a National Foundation for the Advancement of the Arts (NFAA) scholarship award winner and she holds a BFA in Dance from New York University's Tisch School of the Arts. Kelley first worked with Twyla Tharp when she danced the principal role 'Betsy' in the North American/Japanese tour of Tharp's *Come Fly Away*. She has also worked with Cherylyn Lavagnino Dance, Oakland Ballet Company and The Phantom of the Opera 25th Anniversary Tour, among others.

NICHOLAS COPPULA was born in Pittsburgh, Pennsylvania where he trained in tap and ballet from a young age. He later moved on to train with the Pittsburgh Ballet Theatre School, American Ballet Theatre and at the Chautauqua Institute with North Carolina Dance Theatre. After high school he joined Pittsburgh Ballet Theatre for eight years. During this time he performed soloist and principal roles in *The Nutcracker*, *Swan Lake*, Jorden Morris's *Moulin Rouge*, George Balanchine's *Serenade* and Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs*. Mr. Coppula now lives in New York City with his wife and partner Eva Trapp where they work with the Twyla Tharp Dance Foundation.

EVA TRAPP, born in Kentucky, started her professional training with Michigan Ballet Theatre and Pittsburgh Ballet School. She began her career with Ohio Ballet where she danced for four seasons. She then went to dance for eight seasons with Pittsburgh Ballet Theatre as a soloist. Trapp had the honor of being the first ballerina from an American company to perform Blanche in John Neumeier's *A Streetcar Named Desire*. Currently Ms. Trapp

resides in New York City with her husband and fellow dancer, Nicholas Coppula, where she is working for Twyla Tharp.

SAVANNAH LOWERY was born in Largo, Florida. She began dancing at the age of three under the direction of Judith Lee Johnson at The Judith Lee Johnson Studio of Dance. At age 14, Lowery moved to New York City to attend the School of American Ballet. After two years of devout training from Balanchine experts, Kay Mazzo, Suki Schorer and Suzy Pillare, she was offered an apprenticeship with the New York City Ballet. In October 2002, Lowery officially joined the Company as a member of the corps de ballet and in December 2007 was promoted to the rank of soloist after her performance as the Dewdrop in Balanchine's *The Nutcracker*–one of her favorite roles today. Ms. Lowery has had the privilege to work with many renowned choreographers including Christopher Wheeldon and Susan Stroman, and is thrilled to be working with the incomparable Twyla Tharp.

REED TANKERSLEY is a native of the San Francisco Bay Area where he began his dance training at the age of five. He attended The Juilliard School (2014) in New York where he performed works by Merce Cunningham, Twyla Tharp, Pina Bausch, Murray Louis and Alex Ketley. Tankersley has had the pleasure of working and performing internationally in works by Peter Chu, Gustavo Ramirez Sansano and Johannes Weiland. In 2012 he performed at the Edinburgh International Festival with the Juilliard Ensemble Alexander Ekman's "Episode 31." Shortly after graduation he began working with Twyla Tharp as well as performing with other choreographers such as Jonah Bokaer, Jonathan Royse Windham, Cheryl Copeland and Lilja Rúriksdóttir. Working with Twyla for the past year has truly been an honor and he is very excited to be a part of her 50th Anniversary Celebration.

KAITLYN GILLILAND began her dance training at the Minnesota Dance Theatre and continued her studies at the School of American Ballet. From 2006–2011, Gilliland danced with the New York City Ballet, receiving the company's 2009–2010 Janice Levin Dancer Award. She has since appeared with BalletNext, Ballet Collective, Ballet Tech, Emery LeCrone Dance, Intermezzo Dance Company, JV Squad – Designated Movement, New Chamber Ballet, Pontus Lidberg Dance, Trainor Dance, and Twyla Tharp. She graduated summa cum laude, Phi Beta Kappa from Columbia University in May 2015.

ERIC OTTO was born and raised in Westchester, New York. He began dancing at the age of seven with the School of American Ballet in New York City. He has danced professionally with the New York City Ballet, American Ballet Theatre, Metropolitan Opera Ballet, Cedar Lake Contemporary Ballet and Ballet X. He was an original cast member of Twyla Tharp's *Come Fly Away* (Sid u/s). In 2003, Mr. Otto was invited to join the cast of *Movin' Out* (James u/s). He has most recently appeared on Broadway in *The Phantom of the Opera*. Mr. Otto has performed an extensive repertoire including ballets by Frederik Ashton, George Balanchine, John Cranko, Jiri Kylian, Kenneth MacMillan and Jerome Robbins. He has danced roles created for him by Twyla Tharp, Paul Taylor, Matthew Neenan, Lynne Taylor-Corbett and Natalie Weir.

ARTISTIC STAFF

SANTO LOQUASTO (Scenic and Costume Design) is a designer for theatre, film, dance and opera. He has received three Tony Awards and has been nominated 18 times. Loquasto has collaborated with Twyla Tharp since 1974 on numerous occasions including iconic works such as *Push Comes to Shove*, *In the Upper Room* and *Movin' Out*. He has collaborated with Woody Allen on 28 films including costume design for *Zelig* and production design for *Radio Days* and *Bullets Over Broadway* for which he received Academy Award nominations. Recent designs on Broadway include *A Delicate Balance*, *Bullets Over Broadway*, *Fences*, *Wit* and *The Assembled Parties*. He received the Michael Merritt Award for Excellence in Design and Collaboration in 2002, was inducted into the Theater Hall of Fame in 2004, received the Pennsylvania Governor's Award for the Arts in 2006, the Robert L.B. Tobin Award for Lifetime Achievement in 2007, and the Gaudium Award in 2013.

JAMES F. INGALLS (Lighting Designer) was the stage manager and lighting supervisor for the Twyla Tharp Dance Foundation from 1978–1980. Since becoming a lighting designer in 1980, his work has included designs for dance, ballet, opera, theatre and symphony concerts. He has designed Twyla Tharp's *Waiting at the Station* for Pacific Northwest Ballet, Seattle. Recent design for ballet and dance includes: *The Sleeping Beauty*, choreographed by Alexi Ratmansky (American Ballet Theatre at Segerstrom Center/Costa Mesa, CA and Metropolitan Opera House/NYC); *Celts*, choreographed by Lila York (Boston Ballet); *Sea Lark* and *Death and the Maiden* (Paul Taylor Dance Company); and the 25th anniversary production of *L'Allegro, il penseroso ed il moderato* (Mark Morris Dance Group at the Teatro Real/Madrid and The New York State Theatre). Recent opera includes Henry Purcell's *The Indian Queen* (English National Opera/London, Teatro Real/Madrid and Opera Perm/Russia) and John Adams' *The Gospel According to the Other Mary* (English National Opera/London), both directed by Peter Sellars. His recent work in theatre includes: *DruidShakespeare*, directed by Garry Hynes (Druid Theatre Company/Galway and Lincoln Center Festival/NYC); *The Second Girl* (Huntington Theatre Company/Boston); *Long Day's Journey Into Night* (Oregon Shakespeare Festival); *The Price* (Mark Taper Forum/LA); and Carmen De Lavallade's *As I Remember It* (Jacob's Pillow/MA and US tour). He often collaborates with Melanie Rios Glaser and the Wooden Floor dancers in Santa Ana, California.

STEPHEN TERRY, TECHNICAL DIRECTOR
BILLIE PIERCE, WARDROBE SUPERVISOR
JESSIE KSANZNAK, STAGE MANAGER
JILL DUBOFF, SOUND ENGINEER

ADMINISTRATIVE STAFF
JESSE HUOT, EXECUTIVE DIRECTOR
ALEXANDER BRADY, COMPANY MANAGER
CHELSEA KEYS, ADMINISTRATIVE ASSISTANT

SPECIAL THANKS TO Ruven Afanador, Sean Kelleher, Amy Lehman, Joe Mizrahi, Kevin Posey, Norma Stevens and Shelley Washington.

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ALEJANDRO GONZALES

As Cuban revolutions go, it was an entirely peaceable uprising, but its impact could not have been more profound. On the release of the *Buena Vista Social Club* album in 1997, few outside the world music audience initially took much notice of the record's elegantly sculpted tunes and warm, acoustic rhythms. Then something extraordinary occurred. The album was spectacularly reviewed by a few discerning critics. Buena Vista's sales figures kept steadily rising week by week, building almost entirely by word-of-mouth until it achieved critical mass: all who heard the record not only fell in love with Buena Vista's irresistible magic, but were then inspired to play or recommend the album to everyone they knew. It was one of those rare records that transcended the vagaries of fad and fashion to sound timeless but utterly fresh. Once you heard it, you had to have a heart of stone not to be swept away by the music's romantic impulses and uninhibited exuberance.

Buena Vista went on to win a Grammy and its crossover success persuaded the acclaimed director Wim Wenders to make an award-winning feature film about the phenomenon. As Nick Gold, whose World Circuit label released the record, put it: "Buena Vista was a once-in-a-lifetime thing. We knew we'd made a special record but nobody could have imagined how it would take off."

The record's success launched what can only be described as Cuba-mania, helping to inspire a thousand salsa dance classes and Cuban-themed bars on every high street. At its peak, it seemed that you couldn't move without hearing Buena Vista's potent, captivating soundtrack. In coffee shops and mojito bars and even department stores and elevators songs such as "Chan Chan," "Dos Gardenias" and "Candela" came to accompany our daily existence. Suddenly, Buena Vista was not so much a record as a brand, albeit one based on musical quality rather than marketing hype. Even Salman Rushdie, in his New York novel *Fury*, paid tribute to its all-pervasive power, describing the long, hot days of 1998 as "that Buena Vista summer."

On the album's release, Nick Gold had hoped that, given a fair wind, Buena Vista might sell 100,000 copies—a highly respectable figure in the world music field. Today the album's global sales stand at over eight million, making it the biggest-selling Cuban album in history. As one critic put it, Buena Vista has become "world music's equivalent of *The Dark Side of the Moon*."

Yet few could have predicted this success when the veteran musicians who recorded Buena Vista assembled in the run-down Egrem studio in Havana in 1996. They weren't even a formal group, but a loose collective, spanning several generations and assembled more-or-less spontaneously for the occasion. Indeed, the group that came together was in essence an accident: the original intention had been to make an experimental hybrid record bringing together African and Cuban musicians, but the African musicians failed to turn up because of visa problems. In fact, the original idea had been to record not one but two albums. The first was Juan de Marcos González' dream project—an album celebrating the continued vitality of Cuban music's golden age, the 1940s and 1950s. He hand-picked and recruited a multi-generational big band which he called the Afro-Cuban All Stars and in a week they had recorded their brilliant debut album *A Toda Cuba le Gusta* ("All Of Cuba Likes It"). The following day, the recording of the Mali-Cuba collaboration album was due to start, but as the Africans were unavailable, World Circuit's Nick Gold, American Producer Ry Cooder and band leader Juan de Marcos were forced to improvise.

The veteran pianist Rubén González, who didn't own a piano at the time, had been persuaded out of retirement by Juan de Marcos for the All Stars album. Not that it took much coaxing; despite his years of inactivity, his playing was on fire and so eager was he to get to the piano that every morning when the janitor turned up to unlock the studio doors, he was already waiting outside. The singer Ibrahim Ferrer, who was scraping a living shining shoes and selling lottery tickets, was also rescued from obscurity, and proceeded to

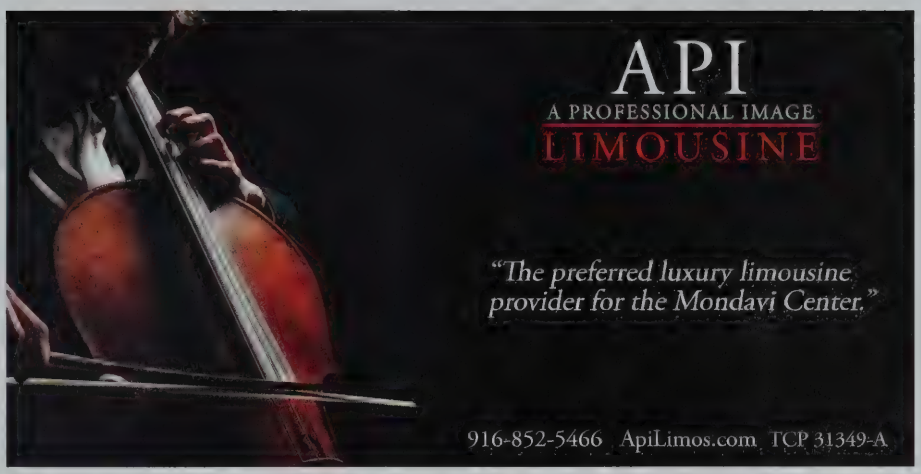
sing his heart out. Eliades Ochoa, the great guitarist and singer, provided the rural roots from Santiago. Omara Portuondo was recruited as the company's leading lady, and the rich, resonant voice of the 89-year-old Compay Segundo provided a link with Cuba's deepest musical past. "He knew the best songs and how to do them because he'd been doing it since World War I," Ry Cooder noted.

Yet this stellar line-up of singers was only part of the story. Behind them were some of the finest musicians Cuba had to offer, including the bassist Orlando 'Cachaíto' López, who provided the heartbeat, trumpet player Manuel 'Guajiro' Mirabal, who added the flair, and Barbarito Torres the virtuoso *laoúd* player. In the space of two weeks World Circuit's Havana recording blitz produced not only the Afro-Cuban All Stars and the Buena Vista Social Club albums but also the debut solo album by Rubén González.

When they had finished recording, Ry Cooder knew that he had been privileged to be part of a unique musical experience. "This is the best thing I was ever involved in," he said prior to Buena Vista's release in June 1997. "It's the peak, a music that takes care of you and nurtures you. I felt that I had trained all my life for this experience and it was a blessed thing."

In Cuba, he noted, he had found the kind of deeply rooted musical context that he had been searching for all his life. "These are the greatest musicians alive on the planet today," he enthused. "In my experience Cuban musicians are unique. The organization of the musical group is perfectly understood. There is no ego, no jockeying for position so they have evolved the perfect ensemble concept."

Following the recordings, the musicians hit the road and extensive tours were undertaken by Rubén González, Ibrahim Ferrer, the Afro-Cuban All Stars, Eliades Ochoa, Omara Portuondo and Compay Segundo. The original line up of the Buena Vista Social Club made three triumphant concert appearances; two at Amsterdam's Carré Theatre and the final legendary show at New York's Carnegie Hall. The latter was filmed by Wim Wenders as the climax of his successful documentary also named *Buena Vista Social Club*, and the concert recording



was released ten years later as *Buena Vista Social Club at Carnegie Hall*. Over the years World Circuit has continued to travel to Havana recording acclaimed albums by Ibrahim Ferrer, Omara Portuondo, Rubén González, Cachaíto López, Guajiro Mirabal and Angá Díaz, who had been an integral part of the Afro-Cuban All Stars.

Sadly, several of the group's aging stars, including Compay Segundo, Rubén González and Ibrahim Ferrer are no longer with us. But the timeless, magical music that created the Buena Vista legend lives on. Omara Portuondo has been extremely busy having recorded two albums, one with Brazilian star Maria Bethania and a solo album released in 2008; her tours continue to sell out concert halls around the world. Juan de Marcos González is ever active: working on musical productions in Mexico and forming a new edition of the Afro Cuban All Stars. Eliades Ochoa embarked on a European tour in the autumn of 2008 and has been working on material for a new solo album. Cachaíto López, Guajiro Mirabal, Aguaje Ramos, Manuel Galbán, Amadito Valdés and Barbarito Torres are touring the world to great acclaim as part of the Orquesta Buena Vista Social Club.

OMARA PORTUONDO

VOCALS

Omara Portuondo began her career as a dancer at the famous Tropicana cabaret when she was still a teenager. In addition to dancing alongside her sister Haydee, the two girls also sang with a group called Los Loquibambla, a combo that specialized in a Cubanized version of the bossa nova with touches of American jazz. Omara and Haydee, joined by Elena Burke and Moraima Secada, became the Quarteto Las d'Aida, directed by pianist Aida Diestro. Omara toured with the group for 15 years before recording her first solo album, *Magia Negra*, in 1959. She stayed with the quartet for several more years before launching her solo career in 1967. Omara also sung with Cuba's high-profile Orchestra Aragón, with which she recorded several albums and toured all over the world through the 1970s and '80s. Propelled by her success with Buena Vista, Omara entered the 21st century as an international sensation, with tours and festival dates that crisscrossed the globe. Her awards and accolades in that time have been numerous, and most recently include a Latin Grammy for her solo album, *Gracias*. In Spring 2011, alongside the pianist Chucho Valdés, she released a new album, *Omara & Chucho*, which has been critically acclaimed.

MANUEL 'GUAJIRO' MIRABAL

TRUMPET

Guajiro has been a key figure in the Cuban music scene for over 50 years and has played with just about every Cuban star you could care to mention during his years in the Orquesta Riverside, the Orquesta Cubana de Música Moderna and playing at the famous Tropicana Cabaret. With these groups and others such as the Estrellas Areito and Opus 13, Guajiro Mirabal toured Europe and Latin America extensively. During World Circuit's now legendary recording blitz in Havana in 1996, Guajiro featured on all three of these seminal albums: Afro-Cuban All Stars' *A Toda Cuba Le Gusta*, *Buena Vista Social Club*, and *Introducing Rubén González*. Having been an integral part of many albums in the Buena Vista series and a key member of Ibrahim Ferrer's touring band, Guajiro released his debut solo album, the Latin Grammy nominated *Buena Vista Social Club Presents Manuel Guajiro Mirabal* in 2004.

JESÚS 'AGUAJE' RAMOS

MUSICAL DIRECTOR, TROMBONE, VOCALS

He was born in 1951 in Pinar del Rio where he began his musical studies in the National School of Arts. He started playing the trombone in local groups until 1979 when he moved to Havana and began playing with the great female quartet Los D'Aida, with whom he toured in Europe, Latin America and Africa. That same year he took part in the *Estrellas de Areito* recordings. During the 1980s and '90's, Aguaje toured and recorded with a number of artists and groups such as the Caribe Expreso, Adalberto Álvarez, Reinaldo Montesinos, Omara Portuondo, Tata Güines and Richard Egües to name but a few. Aguaje has played on the World Circuit recordings of the Buena Vista Social Club and Afro-Cuban All Stars, and the solo albums of Ibrahim Ferrer, Rubén González and Omara Portuondo. He was Rubén González's musical director and he has been touring extensively since 1997 with the various Buena Vista Social Club projects.

BARBARITO TORRES

LAOÚD

Barbarito's professional career started in 1970 with Serenata Yumunina, a group led by Higinio Mullens. In three years he was discharged and travelled with Siembra Cultural, later renamed Grupo Yarabi. Eventually he settled in Havana and became a permanent member of Orquesta Cubana de Cuerdas. Later he joined Celina Gonzalez and her Grupo Campoalegre as their musical director; at the same time, he was featured with Grupo Manguare, recording and touring with both groups. Barbarito is well known for his contribution with the Afro-Cuban All Stars and the Buena Vista Social Club. Both ensembles won a number of awards, including a Grammy for the *Buena Vista Social Club* album in 1998. Since the Buena Vista project, Barbarito continued with his solo career touring around the world with his group. In 1999 his first solo album *Havana Café* was released, followed by 2003's *Barbarito Torres*.

ELIADES OCHOA

GUITAR AND VOCALS

Hailing from the countryside near Santiago in the east of Cuba, Eliades Ochoa's roots are in *guajira* (Cuban country music) and his trademark cowboy hat and penchant for wearing black have led some to dub him "Cuba's Johnny Cash." His contribution to the *Buena Vista Social Club* sessions included his distinctive guitar playing and his lead vocals on "El Cuarto de Tula", and his own guajira showcase on "El Carretero." Away from the Buena Vista connection, Eliades recorded the 1998 album *CubAfrica* with Manu Dibango and in 1999 *Sublime Ilusion*, with producer John Wooler and the special collaborations of Charlie Musselwhite, David Hidalgo from Los Lobos, and Ry Cooder. The album was nominated for a Best Tropical Latin Album Grammy. In October of 2010 he released *AfroCubism*, where Eliades and Grupo Patria play together with Malian musicians such as Toumani Diabate (kora), Bassekou Kouyate (ngoni), Kasse Mady Diabate (singer), and Djelimady Tounkara (electric guitar). *AfroCubism* was nominated for Best World Music Album at the 2012 Grammy Awards.

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Steve Berlin, saxophone, percussion, flute, midsax, harmonica, melodica

Cesar Rosas, vocals, guitar, mandolin

Conrad Lozano, bass, guitarron, vocals

David Hidalgo, vocals, guitar, accordion, percussion, bass, keyboards, melodica, drums, violin, banjo

Enrique "Bugs" Gonzalez, drums/ percussion

Los Lobos were already East L.A. neighborhood legends, Sunset Strip regulars and a Grammy Award winning band (Best Mexican-American/Tejano Music Performance) by the time they recorded their major label debut *How Will The Wolf Survive?* in 1984.

Although the album's name and title song were inspired by a National Geographic article about real life wolves in the wild, the band—David Hidalgo, Louie Perez, Cesar Rosas, Conrad Lozano and Steve Berlin—saw parallels with their struggle to gain mainstream rock success while maintaining their Mexican roots. Perez, the band's drummer, once called their powerhouse mix of rock, Tex-Mex, country, folk, R&B, blues and traditional Spanish and Mexican music "the soundtrack of the barrio." Three decades, two more Grammys, a worldwide smash single ("La Bamba") and thousands of rollicking performances across the globe later, Los Lobos is surviving quite well—and still jamming with the same raw intensity as they had when they began in that garage in 1973.

By design Los Lobos's last album *Disconnected in New York City* has songs that have been longtime staples of the band's tours mixed with other gems that had somehow fallen by the wayside over the years. The mix includes the mid-tempo shuffling rocker title track from *The Neighborhood* (1990); the easy flowing and whimsical (thanks to Berlin's jazzy sax solo) "Oh Yeah" (from *This Time*, 1999); the spirited, traditional flavored, Rosas penned Spanish language "Chuco's Cumbia" (from *The Town and the City*, 2006); the graceful and spiritual "Tears of God" (from *By The Light of the Moon*, 1987); "La Venganza de Los Pelados," a fiery burst of Latin rock fusion with mariachi textures (from *The Ride*, 2004); the soulful, simmering blues of "Little Things" (from *The Town and The City*, 2006); the Latin blues funk classic "Set Me Free Rosa Lee" (from *By The Light of the Moon*); and two mid tempo funk pop/rock tunes from 2002's *Good Morning Aztlan*, "Maria Christina" and "Malaque."

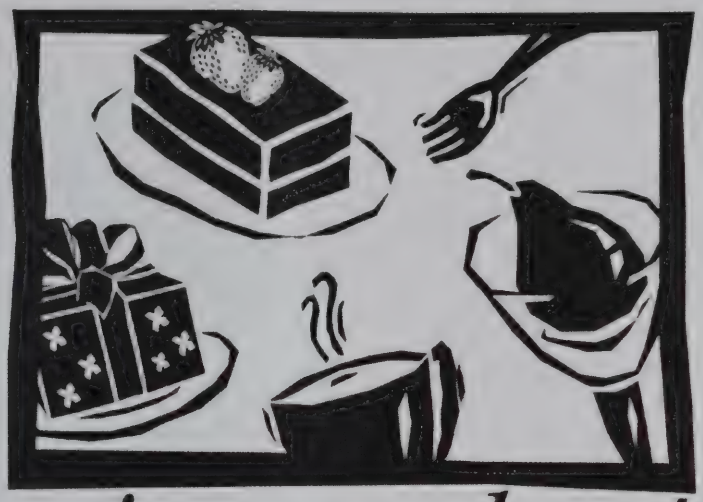
As per the literal meaning of its title, *Disconnected In New York City* sets itself apart from Los Lobos' other acclaimed live recordings (most notably, 2005's *Live At the Fillmore*) by stripping down the instrumentation for a mostly acoustic affair. Lozano, who drives the grooves with his bass and also plays the deep-bodied Mexican 6-string acoustic bass called the guitarron, says, "It's funny because when the venue hired us, they specifically requested that we do something acoustic to fit its smaller dinner house vibe. The idea popped into

our heads to ask them if we could record it and they were cool with that.

"We're well known for our electric, high energy performances but we've done acoustic stuff for certain smaller auditorium tours," he says. "Playing these songs acoustically makes them feel more intimate. We notice that when you play softer and quieter, the audience tends to pay attention to everything we're doing. When you play rock, they're thinking more about rhythm than melodies and lyrics, but playing them this way allows for more subtle elements of the songs to stand out."

Perez laughs when he calls the Los Lobos Unplugged experience "folk music for the hearing impaired - it's still loud because the acoustic instruments are amplified! The idea of making a record like this came from never having the opportunity to work some of our favorite songs from over the years into our usual sets. Because most tours are done in support of new albums, the fresh material we play means that some favorite older tunes fall away over time. When we thought about making another live album and what would make it different, the logical concept was to revisit songs we haven't played in a while but had been requested by a lot of fans. We had already documented our rock show with *Fillmore*, so we felt kind of liberated to take another approach with this one.

"There are two challenges releasing a live album, though," Perez continues. "One is choosing certain songs over other ones. It's like having kids. We love Tommy as much as Johnny but one day Johnny gets to go the park today and Johnny stays home. In spite of this, we do cover a lot of ground. The biggest problem is the way people sometimes perceive live albums, like they're an afterthought put out to fill some kind of gap. Bands love doing them but fans don't always pay attention. But historically, it can be a license for great creativity. Jimi Hendrix did *Band of Gypsies* to fulfill his last recording commitment, but it was one of the most incredible recordings he ever made. Because *Disconnected in New York City* marks a key anniversary and the start of us working with a new label, we put a lot of thought into the project, from its design and structure and how we performed the songs."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Steve Berlin is Los Lobos' saxophonist, flutist and harmonica player who met the band while still with seminal L.A. rockers The Blasters. He joined the group after performing on and co-producing (with T-Bone Burnett) their breakthrough 1983 EP *...And A Time To Dance*. Though he wasn't jamming with the others way back in the "Krypton days" (as Perez calls it) in the barrio garage, Berlin felt it was important to find a special way to mark his cohorts' 40th year--just as they had done on their 30th by inviting special guests (Dave Alvin, Bobby Womack, Elvis Costello, Mavis Staples) to be part of their 2004 date *The Ride*.

"Trying to figure out a way to acknowledge 40 years as a band is harder than you might think," he says. "We got to play with all of our heroes on our 30th so what was something we had not done? So, like Louie said, we thought the best thing was to bring back songs we rarely if ever play and put them into a fresh context. We wanted to create something of value for our fans that would reflect the mutual appreciation we share with them – starting, of course, with 'La Bamba,' which we had never documented live before. I think it was important also that once we knew the set lists for the shows that we would eventually choose the final tracking from, we didn't over-think the arrangements. We only rehearsed these shows for a single day. The coolest part of how *Disconnected* worked out is that we hadn't been doing some of these songs long enough to worry about how to pull them off. And because we performed them acoustically, we couldn't just blast everyone with power and skate through them. We had to be present and make the choices that occurred to us in each moment."

Around the time of their last big anniversary *Rolling Stone* magazine summed up that distinctive, diverse and spontaneous Los Lobos aesthetic perfectly: "This is what happens when five guys create a magical sound, then stick together for 30 years to see how far it can take them." Most fans know that the group came together from three separate units. Hidalgo, the band's lead vocalist/guitarist (whose arsenal includes accordion, percussion, bass, keyboards, melodic, drums, violin and banjo) met Perez at Garfield High in East L.A. and started a garage band. Rosas, who plays guitar and mandolin, had his own group, and Lozano launched a power trio. "But we all hung out because we were friends and making music was just the natural progression of things," says Perez. "Like if you hang around a barbershop long enough, you're going to get a haircut."

Looking back at the historical and cultural sweep of the band, Lozano sees the release of *Disconnected In New York City* as Los Lobos coming full circle. "A lot of people forget that though we were rock musicians when we got out of high school, the band started off as an acoustic outfit," he says. "We wanted to play Mexican folk music because those were our roots and there was this whole Chicano awareness thing happening back in the early 70s. We started to pay attention to our traditions and culture, and focused on those styles of music for years. We studied music from every region of Mexico, learned how to play all these authentic instruments. So that's what we did for ten years until we decided to play rock again by bringing in drum and electric bass.

"We were playing this restaurant gig for two years, and some small local clubs, playing the same songs, when people in the crowd started shouting out, 'Do you know any Beatles or Grateful Dead tunes?'" Lozano adds. "Soon we got fired from the restaurant and headed back to the garage to write our first original songs that were rock with some accordion on them: 'Let's Say Goodnight' and 'How Much Can I Do?' We made a little tape and gave it to the guys in The Blasters, which included Steve Berlin, when we went to see them live on Sunset Strip. They loved our tunes and invited us to open their show at the Whiskey-A-Go-Go, which was the first time Los Lobos performed on the other side of the Los Angeles River. We played some originals and old favorites by Hendrix, Cream, The Yardbirds and Beatles – all the stuff we loved as kids. The icing on the cake is that the audience loved it, too."

ALEJANDRO ESCOVEDO

There are songwriters who sing their songs, and then there are songs who sing their writers.

Alejandro Escovedo is one with his muse and his music. Over a lifetime spent traversing the bridge between words and melody, he has ranged over an emotional depth that embraces all forms of genre and presentation, a resolute voice that weathers the emotional terrain of our lives, its celebrations and despairs, landmines and blindsides and upheavals and beckoning distractions, in search for ultimate release and the healing truth of honesty. Sometimes it takes the form of barely contained rage, the rock of punk amid kneeled feedback; sometimes it caresses and soothes, a whispery harmony riding the air of a nightclub room, removed from amplification, within the audience.

His rise has been gradual, a steady incline rather than a quick ascendance, but it has deepened and burnished his music, made it closer to the bone, where it begins to break, deepening his insight and his ability to find that insight in performance. His tireless touring, and dogged determination to place one album after another, has taken him through many musical scenes, remaining the same persona within each, of an artist who doesn't settle for the easy way out.

"You just do your good work, and people care," Alejandro says over the phone. "I always believed, when I was a kid, that if you just worked hard, you would find fulfillment. I think I got a lot of that from my father, and my brothers. A working musician is all I ever wanted to be. Hard work, to stay true to what you want to do, and then eventually someone would notice for that very reason."

It is a journey that has taken him from Texas to California to New York and back again to Texas, encompassing a breadth of music as varied as the many bands he was part of before embarking on a solo career. In the 1970s, he surfaced on San Francisco's no-holds-barred punk scene centered around the Mabuhay Gardens in North Beach, a guitarist in the Nuns; Rank & File helped unite the disparate worlds of punk and country in the 1980s; and after he moved back to Austin, the True Believers combined all manner of Americana music in a harbinger of what was to come in Alejandro's solo career which begun in 1992 with the album *Gravity*.

By Lenny Kaye

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Questions or Comments

A Director's Choice Event

Tuesday, October 13, 2015 • 8PM

Jackson Hall

Pre-Performance Talk: 7PM

Presentation Room, Welcome Center

Speaker: **Joseph T. Sorensen**, Associate Professor of Japanese, Department of East Asian Languages and Cultures, UC Davis

Professor Sorensen teaches courses on Japanese literature, history, film, and traditional theater at UC Davis, and is the faculty leader for a quarter abroad program in Kyoto, Japan. He is the author of ***Optical Allusions: Screens, Painting, and Poetry in Classical Japan*** (Brill, 2012), as well as several articles on the relationship between the visual and verbal arts in pre-modern Japan. His current research investigates the influence of vernacular fiction, such as ***The Tale of Genji,*** on Japanese court poetry in the eleventh through thirteenth centuries.

SANKAI JUKU

Artistic Director, Choreography, Design
Ushio Amagatsu

Music
Takashi Kako Yas-Kas Yoichiro Yoshikawa

Dancers
Ushio Amagatsu, Founder
Semimaru, since 1975
Sho Takeuchi, since 1987
Akihito Ichihara, since 1997
Ichiro Hasegawa, since 2004
Dai Matsuoka, since 2005
Norihito Ishii, since 2010
Shunsuke Momoki, since 2011

Stage Manager
Kazuhiko Nakahara

Lighting (World Premiere)
Genta Iwamura

Lighting Technician
Satoru Suzuki

Sound Technicians
Akira Aikawa, Junko Miyazaki

Set Technician
Tsubasa Yamashita

Costume Realization
Masayo Iizuka

Administration
Midori Okuyama, Yasuko Takai

North American Production Supervision
Doug Witney

Production Management
Corps Liminis

North American Company Manager
Pat Kirby

SANKAI JUKU
UMUSUNA
Memories Before History

SANKAI JUKU

UMUSUNA
MEMORIES BEFORE HISTORY

Choreography, Concept and Direction by

Ushio Amagatsu

MUSIC BY

Takashi Kako, Yas-Kas, Yoichiro Yoshikawa

Dancers

Ushio Amagatsu	Sho Takeuchi	Ichiro Hasegawa	Norihito Ishii
Semimaru	Akihito Ichihara	Dai Matsuoka	Shunsuke Momoki

Co-produced by Biennale de la Danse / Opéra National de Lyon; Theatre de la Ville Paris, France; Kitakyushu Performing Arts Center, Fukuoka Pref. Japan; Sankai Juku, Tokyo.

Production Management **Pomegranate Arts**

Linda Brumbach, Founder and President

The presentation of ***UMUSUNA*** is supported by the Japan Foundation through the Performing Arts JAPAN program and made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

For the 2015 North American tour, Sankai Juku is supported by the Agency for Cultural Affairs of the Government of Japan, Shiseido Co., Ltd, and Toyota Motor Corporation.

THE PERFORMANCE RUNS APPROXIMATELY 1 HOUR AND 25 MINUTES WITHOUT INTERMISSION

UMUSUNA – MEMORIES BEFORE HISTORY

UMUSUNA is a very old word originating from ancient Japan that has the same root as *ubusuna* (one's place of birth). *Ubusu* means birth, the beginning of life, or entering the world. The word *umusu* also embodies the concepts of everything and nothing, existence and nothingness. *Na* evokes the land, the ground/soil and one's native place.

I Atokata: Imprints
II All that is born
III Memories from water
IV In winds blown to the far distance
V Mirror of forests
VI Sedimentation and erosion, ad infinitum
VII Ubusu

USHIO AMAGATSU

Born in Yokosuka, Japan in 1949, Amagatsu founded Sankai Juku in 1975. He created *Amagatsu Sho* (1977), *Kinkan Shonen* (1978), and *Sholiba* (1979) before the first world tour in 1980. Since 1981, France and Théâtre de la Ville, Paris have become his places for creation and work, and in this year he created *Bakki* for Festival d'Avignon. At Théâtre de la Ville, Paris, he created successively *Jomon Sho* (1982), *Netsu no Katachi* (1984), *Unetsu* (1986), *Shijima* (1988), *Omote* (1991), *Yuragi* (1993), *Hiyomeki* (1995), *Hibiki* (1998), *Kagemi* (2000), *Utsuri* (2003), *Toki* (2005), *Tobari* (2008), *Kara • Mi* (2010), *Umusuna* (2012) and *Meguri* (2015).

Amagatsu also works independently outside of Sankai Juku. In 1988 he created *Fushi* on the invitation of Jacob's Pillow Foundation, in the U.S., with music by Philip Glass. In 1989, he was appointed the artistic director of the Spiral Hall in Tokyo where he directed *Apocalypse* (1989), and *Fifth-V* (1990). In February 1997, he directed *Bluebeard's Castle* by Bartok conducted by Peter *Eötvös* at Tokyo International Forum. In March 1998, at *Opéra* National de Lyon, France, he directed Peter *Eötvös*'s opera *Three Sisters* (world premiere), which received "Prix du Syndicat National de la Critique, France." *Three Sisters* has been seen in the 2001-2002 season at Théâtre du Châtelet in Paris, at Théâtre Royal de la Monnaie in Brussels, at *Opéra* National de Lyon, and at Wiener Festwochen 2002 in Austria. In March 2008, Amagatsu directed *Lady Sarashina*, Peter *Eötvös*'s opera at *Opéra* National de Lyon (world premiere). *Lady Sarashina* again received "Prix du Syndicat National de la Critique, France" and it was seen at *Opéra* Comique in February 2009.

Amagatsu has also presided over the Jury of the International Meeting of Dance of Bagnolet in 1992, and in this year was awarded the "Chevalier de l'Ordre de l'Art et des Letters" by French Cultural Ministry. In February 2002, *Hibiki* won the 26th Laurence Olivier Award for Best New Dance Production. In 2004, Minister of Education, Culture, Sports, Science, and Technology awarded Geijyutsu Sensho Prize (Art Encouragement Prize) to Amagatsu for his outstanding artistic achievement. In 2007, *Toki* won the Grand Prix of the 6th The Asahi Performing Arts Awards and Sanaki Juku received the KIRIN Special Grant for the Dance. In July 2011, he presided over the Jury of the 10th International choreographic competition of National Academy of Dance Grand Theater, Italy. In 2011, he received the Purple Ribbon Medal of the Japanese government. In October 2013, Sankai Juku received the Japan Foundation Award. In July 2014, he received the "Commandeur de l'Ordre des Arts et des Lettres" of the Ministry of Culture and Communication of France.

His latest book "DES RIVAGES D'ENFANCE AU BUTO DE SANKAI JUKU" was published in 2013 in France. It was published in 2015 in Japan as the special version, combining another book "DIALOGUE AVEC LA GRAVITE" and adding a chapter of essays and drawings.

ABOUT SANKAI JUKU

SANKAI JUKU is a Butoh dance company founded by Ushio Amagatsu in 1975. The company has premiered a new piece approximately once every two years at Théâtre de la Ville, Paris, a center for contemporary dance. Sankai Juku is one of the few dance companies that Théâtre de la Ville, Paris has commissioned continuously for 35 years.

Ushio Amagatsu, artistic director, trained in both classical and modern dance before he became immersed in Butoh. For Amagatsu, Butoh expresses the language of the body. In the 1970s, Amagatsu drew mostly on his own individual experience for inspiration. During the 1980s he spent most of his time working in Europe and the inspiration for his work became more universal. In his works, Amagatsu presents an abstract vision of the infinite and explores evolutionary movement. Major themes that he examines are the relationship of the body to gravity and the relationship between gravity, the earth and the environment.

In 1980, Sankai Juku was invited to perform in Europe for the first time. The company went to the Nancy International Festival in France with the firm conviction that Butoh would be accepted. This engagement marked a major turning point and made a name for both Sankai Juku and the term Butoh throughout Europe. The company has toured internationally since 1980 and performed in over 700 cities in 45 countries throughout Europe, Asia, Oceania and the Americas. They have been highly praised in different cultures for over 35 years which is a

testament to the universal nature of Sankai Juku's work. While crossing over geographic boarders and appealing to diverse audiences, the company has been developing the themes of their work while searching for and moving towards new realms. Sankai Juku received the Japan Foundation Award in 2013.

FOR MORE INFORMATION PLEASE VISIT
WWW.SANKAIJUKU.COM.

FUNDAMENTAL THEME OF SANKAI JUKU'S WORK

All of Sankai Juku's work has been directed, choreographed and designed by Ushio Amagatsu, the founder of the company. Amagatsu sees Butoh as a "dialogue with gravity." Using this as a starting point, he has developed his own method of pursuing themes that are universal to all human beings, such as "birth" and "death." Amagatsu's work has been recognized internationally for its originality and utilization of the language of the body, the universal nature of the themes and the aesthetic strength of the expression.

"Dance is composed of tention and relaxation of gravity just like the principle of life and its process. An unborn baby who is floating inside mother's womb faces to the tention of the gravity as soon as s/he is born. The baby is just lying down in the beginning, and then started to crawl, stand with two feet, and then with one foot... That is why the dance is born with tention and relaxation."

- Ushio Amagatsu. *Vogue Hommes 98-99*

"I have a vision that always exists inside of me, that is, two plates searching for a balance on the both ends of the scales by rotating and moving up and down. One plate carries culture, each of which has its own unique characteristic that might often appear mysterious and difficult to understand to the others. However, the difference is the basis of the culture, and thus, is important. The other plate carries universality that is common to all human beings. The difference and commonness are constantly moving for seeking a balance between two."

- Ushio Amagatsu. "Dialogue avec la Gravité" in *ACTES*

POMEGRANATE ARTS (North American Tour Producer) Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs and Goran Bregovic. Special projects include the revival of Robert Wilson, Philip Glass, and Lucinda Childs' Olivier award-winning production of *Einstein on the Beach*; *Dracula: The Music And Film* with Philip Glass and the Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award winning *Charlie Victor Romeo*; *Healing The Divide*, *A Concert for Peace and Reconciliation*, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty, An Evening Of Leonard Cohen Songs*. Current and upcoming projects include the international tour of *Available Light* by John Adams, Lucinda Childs and Frank Gehry, Taylor Mac's *A 24-Decade History of Popular Music*, and a new work in development by Lucinda Childs, Philip Glass and James Turrell.

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A Wells Fargo and Niello Orchestra Series Event

Saturday, October 17, 2015 • 8PM

Jackson Hall

SPONSORED BY:

Pre-Performance Talk: 7PM

Harry Christophers, Conductor and Artistic Director and members of the orchestra in conversation with **Don Roth**, Executive Director, Mondavi Center, UC Davis

Don Roth is the executive director of the Robert and Margrit Mondavi Center for the Performing Arts, UC Davis. A native of New York City, Roth joined the Mondavi Center in June 2006, arriving from the Aspen Music Festival and School, where he served as president from 2001–06. His tenure at the Mondavi Center has seen the initiation of new artistic and educational partnerships with the San Francisco Symphony and the Curtis Institute; the development of residencies by world-renowned companies such as Shakespeare's Globe and the St. Louis Symphony; the launching of initiatives to increase interest in classical music funded by a major Andrew W. Mellon Foundation grant; and the beginnings of the popular Just Added events. Under his leadership, engagement with UC Davis faculty and students has increased through programs such as the free student ticket program and bi-annual festivals with UC Davis Music and other departments. Previously Roth served as president of the St. Louis and Oregon Symphonies and as general manager of the San Francisco Symphony.

MARCO BORGGREVE MATTHEW MARIGOL

PROGRAM

Coronation Anthem No. 1, *Zadok the Priest* Handel

Concerto for Two Violins in A Minor, Op. 3, No. 8 Vivaldi
Allegro
Larghetto e spiritoso
Allegro
Aisslinn Nosky and Susanna Ogata, violins

"Summer" from *The Four Seasons* Vivaldi
Allegro mà non molto
Adagio
Presto
Aisslinn Nosky, violin

Coronation Anthem No. 3, *The King Shall Rejoice* Handel

INTERMISSION

***Singet dem herrn ein neues Lied*, BWV 225** Bach

Part III from *Messiah* Handel
Margot Rood, soprano
Emily Marvosh, contralto
Stefan Reed, tenor
David McFerrin, bass

A MUSICAL CELEBRATION 200 YEARS IN THE MAKING

On December 25, 1815 at 6:00 pm, the Handel and Haydn Society opened its inaugural concert at King's Chapel with Part 1 from *The Creation* by Joseph Haydn (1732-1809). Selections from oratorios by George Frideric Handel (1685-1759) interspersed with English anthems completed the three-hour concert. The music on today's concert, which features one of H+H's namesake composers, celebrates some of the composers and works from its two-hundred year history of continuous performances.

The Handel and Haydn Society was founded about nine months prior to its first concert when several men met in Boston to discuss the feasibility of forming a new singing society. The founders acted quickly and by the end of April a constitution outlining the organization's goal of "improving the style of performing sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers" was approved by the original members. Membership was open to any man with "a good singing voice." Women sang in the chorus from the first days of the Handel and Haydn Society; however, they officially participated only as invited guests until 1967, the first year women were accepted a members.

Throughout 1815, H+H grew steadily; for the first concert there were 100 singers, (ninety men and ten women) accompanied by an orchestra of thirteen, performing for an audience of about 1,000. Demand for tickets was high and a Boston newspaper hoped the concert would be "immediately announced for repetition." The second concert was soon scheduled for the following January.

Portions of Handel's *Messiah* were performed at the first H+H concert, including the "Hallelujah" Chorus as the final work. In 1818, H+H presented the first complete performance of *Messiah* in America. Although initially performed throughout the concert season, which generally lasted from November or December to May or June, since 1854, H+H has performed *Messiah* annually in December.

Handel's Coronation Anthem No. 1, *Zadok the Priest*, was published in conjunction with H+H in 1819. Two sets of text were provided for Handel's anthem; the first was the text which Handel set and the second was a Christmas text by Rev. Dr. Gardiner, from Boston's Trinity Church.

Handel composed four anthems to be sung at the October 1727 coronation of King George II and Queen Caroline. *Zadok the Priest*, the story of which has been part of English coronations since 973, was sung at the Anointing ceremony. Handel crafts a powerful and lasting effect with the clarity of his choral and orchestral writing; it is no wonder that this anthem has been sung at every English coronation since 1727.

The third anthem, *The King Shall Rejoice*, was sung at the Crowning and equals the first anthem in its feeling of joy, balanced with reflection. The cascading lines on the word "blessings" sound exuberant; these are matched by the steadiness and stability of the entrances of each individual part. The blessings are, in effect, the result of the fundamental, underlying musical order.

For H+H, the mid-nineteenth century was a time of expansion not only in the size of the organization (membership reached an all-time high of some 700 singers) but also the repertoire performed. American premieres of Handel oratorios were given, including *Samson* in 1845 and *Jephtha* in 1867; Boston premieres included Mendelssohn's *Elijah* in 1848, Mozart's Requiem in 1857, Handel's *Israel in Egypt* in 1859, and Verdi's Requiem in 1878.

H+H first performed music by Johann Sebastian Bach (1685-1750) as part of its 50th Anniversary Festival in 1865 and Bach's music, such as the American premiere of the complete *St. Matthew Passion* in 1879, has remained a distinctive part of H+H's history. In today's performance of his motet *Singet dem Herrn*, BWV 225, we will hear double chorus with strings, an ensemble Bach used in motet performances. Bach's position in Leipzig required that he provide music for special occasions, however, no specific occasion has been definitively associated with this motet, composed between 1726 and 1727.

Bach sets the opening text rather delicately, with bell-like articulations that begin in the upper voices, but are eventually heard in all the voice parts. Next, he overlaps and weaves two texts, one a hymn and the other a response. Not surprisingly, Bach sets the final text to a magnificent fugue. Interestingly, when Mozart heard this motet during a visit to St. Thomas Church in 1789, he is said to have exclaimed, "Now there is something one can learn from!"

Beginning in the 1980s, the instrumental and vocal music of Antonio Vivaldi (1678-1741) became a welcomed addition to H+H concerts. Today's concert includes the Concerto for Two Violin in A minor, op.3, no. 8 followed by "Summer" from *The Four Seasons*.

Vivaldi titled his highly successful opus 3 collection of concertos, *L'estro armonico*. Sometimes rendered as "The Musical Fantasy" or "The Harmonic Whim," these translations attempt to convey the effect of Vivaldi's concertos in which a pattern is first established and then altered with unexpected twists and turns, such as in the solo passages of the outer movements. These are balanced with sections for the larger ensemble, the *ritornelli*, which are a stabilizing, but never a staid force.

One of the most recognized compositions by Vivaldi, *The Four Seasons* (*Le quattro stagioni*) was published in 1725, as part of a larger collection of 12 solo concertos. Each concerto has a corresponding sonnet that describes a scene associated with that season; even the performing score is marked with letters that correspond to lines in the sonnets to create a one-to-one correspondence between the poems and the music.

When the Handel and Haydn Society was founded in 1815, Haydn's music was new or contemporary and Handel represented the traditions on which choral music was based. In the nineteenth and early twentieth centuries, H+H concerts regularly programmed the music of past masters and contemporary composers. In the late twentieth century, H+H adopted historically informed performance practice, renewing its mission to perform "the works of Handel and Haydn and other eminent composers."

Teresa M. Neff,
H+H Historically Informed Performance Fellow

PROGRAM NOTES

CORONATION ANTHEMS (1727)

GEORGE FRIDERIC HANDEL (1685-1759)

One of the last acts of King George I before his unexpected death on June 11, 1727 during a visit to Germany was to sign the papers awarding Handel British citizenship. Handel, who wrote music perfectly suited to the King's taste for pomp and grandeur, had risen to fame and fortune since the Hanoverian George had ascended the throne in 1714. So well pleased with Handel's music was George that he awarded him an annual stipend of £200 and, in 1723, named him Honorary Composer of Musick to the Royal Chapel. George II shared his father's taste for both ceremonial splendor and Handel's music (his princess-daughters were students of Handel), and as soon as he was proclaimed King on June 15, 1727, he commissioned Handel to provide music for his coronation ceremonies in October. With the commission came the title of Composer to the Court, which Handel could officially assume having become naturalized, along with an additional £200 yearly grant and the undoubted enmity of Maurice Green, the English-born Composer to the Royal Chapel who was passed over for both commission and promotion.

Handel was charged to provide four grand anthems for chorus and orchestra for the coronation service at Westminster Abbey on October 11th. He assembled a huge performing force for the occasion, probably the largest he ever conducted, from the choirs of the Royal Chapel and Westminster Abbey, the "King's Twenty-Four Violins," an establishment of Royal Trumpeters and sufficient "supernumaries," as the payment book called the additional players, to bring the total number of vocalists to nearly fifty and the orchestra to "about 160 Violins, Trumpets, Hautboys [oboes], Kettle-Drums, and Bass's proportionable; besides an Organ, which was erected behind the altar," recorded the *Norwich Gazette* of October 14th. Special galleries had to be constructed to accommodate the musicians.

CORONATION ANTHEM NO. 1, *ZADOK THE PRIEST*

Zadok the Priest, heard during the King's Anointing, opens with an anticipatory introduction that leads irresistibly to the resounding entrance of the chorus. The phrases "God save the King ... Long live the King"

are proclaimed by the voices in music that is both festive and inspiring. *Zadok* ends, as do three of the four Coronation Anthems, with a jubilant "*Alleluja.*"

CORONATION ANTHEM NO. 3, *THE KING SHALL REJOICE*

The King Shall Rejoice, which accompanied the Crowning of King George II, is in five brief movements: a jaunty orchestral prelude heralding the opening text phrase; a more subdued section ("Exceeding glad shall he be of Thy salvation"), filled with piquant harmonic suspensions; a brief setting of "Glory and worship hast Thou laid upon him" as introduction to the somber realization of "Thou hast prevented him"; and a closing "Alleluja!" in imitative style.

CONCERTO FOR TWO VIOLINS IN A MINOR, OP. 3, NO. 8 (BEFORE 1712)

ANTONIO VIVALDI (1678-1741)

The twelve Concertos published in 1712 as Op. 3 were the first such works of Vivaldi to appear in print, having been preceded by the Op. 1 Trios Sonatas (1705) and the Op. 2 Solo Sonatas (1709). The Op. 3 Concertos were brought out not in the composer's hometown of Venice but in Amsterdam, and were soon after republished in London and Paris, testimony to his broad European reputation. (By 1712, many of Vivaldi's works were already widely dispersed in manuscript copies.) Their publisher, Estienne Roger, titled the collection *L'Estro Armonico*, which has variously been translated as "The Harmonic Whim" or "The Musical Fancy." The appearance of the Op. 3 Concertos marked Vivaldi as one of the leading composers of the day and were an important influence on the music of his contemporaries—of the dozen keyboard transcriptions Bach made from Vivaldi's works, six come from this collection. These Concertos were composed between about 1700 and the time of their publication, and they exhibit a great variety of stylistic features and performing forces, ranging from the old-fashioned church *concerto grosso* in several movements for a trio of soloists perfected by Corelli to the fully mature, tightly structured, three-movement Baroque solo concerto.

The Concerto in A minor, Op. 3, No. 8, which J.S. Bach arranged for keyboard, is in the three movements customary for the genre: fast–slow–fast. The opening *Allegro*, with its many quick alternations between solo and orchestra, is music full of stern sobriety and dark energy. An almost operatic pathos flows from the bittersweet second movement, built above a repeated rhythmic ostinato in the orchestra. The rich sentiments and dynamic thrust of the first movement return in the finale.

"SUMMER" FROM *THE FOUR SEASONS*, OP. 8, NO. 2 (CA. 1720)

ANTONIO VIVALDI (1678-1741)

The *Gazette d'Amsterdam* of December 14, 1725 announced the issuance by the local publisher Michele Carlo Le Cène of a collection of twelve concertos for solo violin and orchestra by Antonio Vivaldi — *Il Cimento dell'Armonia e dell'Inventione*, or "The Contest between Harmony and Invention," Op. 8. The works were printed with a flowery dedication typical of the time to the Bohemian Count Wenzel von Morzin, a distant cousin of Haydn's patron before he came into the employ of the Esterházy family in 1761. On the title page, Vivaldi described himself as the "*maestro* in Italy" to the Count, though there is no record of his having held a formal position with him. Vivaldi probably met Morzin when he worked in Mantua from 1718 to 1720 for the Habsburg governor of that city, Prince Philipp of Hessen-Darmstadt, and apparently provided the Bohemian Count with an occasional composition on demand. (A bassoon concerto, RV 496, is headed with Morzin's name.) Vivaldi claimed that Morzin had been enjoying the concertos of the 1725 Op. 8 set "for some years," implying earlier composition dates and a certain circulation of this music in manuscript copies, and hoped that their appearance in print would please his patron. The first four concertos, those depicting the seasons of the year, seem to have especially excited Morzin's admiration, so

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Vivaldi made specific the programmatic implications of the works by heading each of them with a sonnet, including the following verses for the three movements of *Summer*:

In the heat of the blazing summer sun,
Man and beast languish; the pine tree is scorched.
The cuckoo raises his voice.
Soon the turtledove and goldfinch join in the song.
A gentle breeze blows,
But then the north wind whips,
And the shepherd weeps
As above him the dreaded storm gathers.

His weary limbs are roused from rest
By his fear of the lightning and fierce thunder
And by the angry swarms of flies and hornets.

Alas, his fears are borne out.
Thunder and lightning dominate the sky,
Bending down the tops of trees and flattening the grain.

SINGET DEM HERRN EIN NEUES LIED ("*SING UNTO THE LORD A NEW SONG*"), BWV 225 (1727)

JOHANN SEBASTIAN BACH (1685-1750)

The principal music of the Lutheran service during Bach's tenure in Leipzig was the cantata, the multi-movement genre for soloists, chorus and instruments that he brought to its peak of expressive and formal perfection. Twice each Sunday, however, at the start of the morning and evening worship, a motet, a remnant of the most ancient line of sacred polyphonic music, was required, which Bach and his assistants usually chose from the church's existing collection of such works. Only for special occasions, most usually the funerals of prominent persons, was Bach required to compose a new motet. The festive *Singet dem Herrn ein neues Lied* ("*Sing Unto the Lord a New Song*"), for double chorus, is unique among Bach's motets in its happy purpose—to adorn the birthday celebration of Friedrich Augustus "the Strong," Elector of Saxony, on May 12, 1727 in Leipzig.

The fast outer movements of *Singet dem Herrn ein neues Lied* are based, respectively, on the first three verses of Psalm 149 and two verses from Psalm 150 treated in an elaborate fugal manner. The contrasting central movement uses the third stanza of the chorale *Nun lob mein Seel* ("*Now Bless My Soul*"), whose text Johann Gramann based on Psalm 103. *Singet dem Herrn ein neues Lied* is brilliant music, ringing with praise.

PART III FROM *MESSIAH* (1741)

GEORGE FRIDERIC HANDEL (1685-1759)

As both composer and impresario, Handel was London's most important producer of Italian opera in the early 18th century. He toiled doggedly throughout the 1730s to keep his theatrical ventures solvent, but the tide of fashion (and the virulent cabals of his competitors) had brought him to the edge of bankruptcy by 1739. As early as 1732, with the oratorio *Esther*, he begun casting about for a musical genre that would appeal to the changing fancy of the English public, but neither that work nor the oratorio *Alexander's Feast* of 1736 had the success he had hoped. The strain of the situation resulted in the collapse of his health in 1737.

Rumors began to circulate that Handel was finished in London. Some held that his health had given way for good; others, that he had died. The story given greatest credence was that he planned to return to the Continent. However, in the summer he suddenly sprang back to creative life, inspired by a small book of Biblical texts that had been compiled by Charles Jennens, who had earlier supplied the words for the oratorio *L'Allegro, il Penseroso e il Moderato*, based on Milton's poem. Handel's imagination was fired, and he began composing on August 22nd. The stories have it that he shut himself in his room, eschewing sleep and leaving food untouched, while he frantically penned his new work. Twenty-four days later, on September 14th, he emerged with the completed score of *Messiah*. "I did think I did see Heaven before me and the great God Himself!" he muttered to a servant.

Handel chose not to premiere *Messiah* in London but rather in Dublin, where he was "universally known by his excellent Compositions in all Kinds of Musick," according to the city's press. Choristers were assembled from Dublin's cathedrals, the best available soloists and instrumentalists were enlisted, and the date of the premiere was set for April 13, 1742. *Messiah* was a triumph. Though it took some time before the oratorio enjoyed an equal success in London, *Messiah* came to be recognized during the next decade as Handel's masterpiece. It was the last work he directed, only eight days before he died on April 14, 1759.

For all of its unparalleled popularity, *Messiah* is an aberration among Handel's oratorios, the least typical of his two-dozen works in the form: it is his only oratorio, except *Israel in Egypt*, whose entire text is drawn from the Bible; it is his only oratorio without a continuous dramatic plot; it is his only oratorio based on the New Testament; it is his only oratorio presented in a consecrated space during his lifetime, a reflection of the sacred rather than dramatic nature of its content ("I should be sorry if I only entertained them; I wished to make them better," he told one aristocratic admirer); it has more choruses than any of his oratorios except *Israel*; the soloists in *Messiah* are commentators on rather than participants or characters in the oratorio's story. None of this, of course, detracts a whit from the emotional/artistic/(perhaps) religious experience of *Messiah*. (Handel and Jennens never appended the definite article to the title.)

Its three parts — *The Advent of the Messiah*, *The Passion of Christ*, and *His Resurrection* — embody the most sacred events of the Christian calendar, yet

HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA

VIOLIN I
Aisslinn Nosky †
Joan & Remsen Kinne Chair
Fiona Hughes
Julie Leven
Krista Buckland Reisner
Guiomar Turgeon
Lena Wong

VIOLIN II
Susanna Ogata *°
Dr. Lee Bradley III Chair
Tatiana Daubek
Abigail Karr
Julia McKenzie
Jane Starkman
Katherine Winterstein

VIOLA
Jenny Stirling °
Chair funded in memory of Estah & Robert Yens
Anne Black
Ann Garlid
David Miller

CELLO
Guy Fishman °
Candace & William Achtmeyer Chair
Paul Dwyer
Sarah Freiberg
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BASS
Robert Nairn °
Amelia Peabody Chair
Anthony Manzo

OBOE
Stephen Hammer °
Chair funded in part by Dr. Michael Fisher Sandler
Priscilla Herreid

BASSOON
Andrew Schwartz

TRUMPET
Jesse Levine °
Bruce Hall
Vincent Monaco

TIMPANI
Gary DiPerna

ORGAN/ HARPSICHORD
Ian Watson
Organ chair funded in perpetuity in memory of Mary Scott Morton

† concertmaster
*** assistant concertmaster**
° principal

String players are listed alphabetically within each section, after the principal

HANDEL AND HAYDN SOCIETY CHORUS

Funded in perpetuity by Jane and Wat Tyler

Chorus prepared by Harry Christophers

SOPRANO
Elissa Alvarez
Jennifer Ashe
Sarah Brailey
Jessica Cooper
Monica Hatch
Shannon Larkin
Margot Rood
Jacquelyn Stucker
Brenna Wells
Sarah Yanovitch

ALTO
Douglas Dodson
Mary Gerbi
Katherine Growdon
Catherine Hedberg
Miranda Loud
Emily Marvosh
Clare McNamara
Gerrod Pagenkopf

TENOR
Michael Barrett
Jonas Budris
Marcio de Oliveira
Eric Perry
Stefan Reed
Patrick T. Waters

BASS
Jonathan Barnhart
Glenn Billingsley
Jacob Cooper
Bradford Gleim
David McFerrin
Donald Wilkinson

its sincerity and loftiness of expression transcend any dogmatic boundaries. In the words of George P. Upton, the American musicologist and turn-of-the-20th-century critic of the *Chicago Tribune*, "Other oratorios may be compared one with another; *Messiah* stands alone, a majestic monument to the memory of the composer, an imperishable record of the noblest sentiments of human nature and the highest aspirations of man."

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HANDEL AND HAYDN SOCIETY

For 200 years the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the U.S. and is celebrating its Bicentennial this season with special concerts and initiatives to mark two centuries of music making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and also provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and Classical music that use instruments and artistic techniques from the time period in which the music was written. H+H presents a nine-program subscription series at Boston's Symphony Hall, NEC's Jordan Hall, and at Sanders Theatre, reaching nearly 3,000 subscribers and over 18,000 single-ticket attendees each year. Listeners can also hear H+H on 99.5 WCRB, National Public Radio, and American Public Media broadcasts, and the organization maintains an active touring schedule including performances this season in California, Montreal, and Washington, D.C.

In 1985 H+H established the Karen S. and George D. Levy Education Program and now reaches over 10,000 children each year through public school visits, chorus partnerships, in-school music instruction, and a Vocal Arts Program that includes five youth choruses. H+H also maintains partnerships with higher education institutions including New England Conservatory, MIT, and the Massachusetts College of Art and Design, giving college students opportunities to learn about and develop mastery in Baroque and Classical music. The Heartstring program gives free concert tickets to children and adults who could not otherwise attend performances, and H+H presents free concerts and lectures at local libraries, community centers, and museums.

HARRY CHRISTOPHERS

ARTISTIC DIRECTOR

The 2015–2016 Bicentennial Season marks Harry Christophers' seventh as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

TEXTS

HANDEL: CORONATION ANTHEMS NOS. 1 AND 3

Zadok the Priest, and Nathan the Prophet, anointed King Solomon. And all the people rejoic'd, and said: God save the King, long live the King, may the King live forever! Amen, Alleluja! ***— after Kings I: 39-40***

The King shall rejoice in Thy strength, oh Lord! Exceeding glad shall he be of Thy salvation. Glory and worship hast Thou laid upon him. Thou hast prevented him with the blessings of goodness, and has set a crown of pure gold upon his head. Alleluja! ***— Psalm 21: 1, 5, 3***

BACH: SINGET DEM HERRN EIN NEUES LIED

Singet dem Herrn ein neues Lied: die Gemeinde der Heiligen sollen ihn loben. Israel freuet sich des, der ihn gemacht hat: die Kinder Zion sei'n fröhlich über ihrem Könige. Sie sollen loben seinen Namen im Reigen: mit Pauken und Harfen sollen sie ihm spielen.

O sing unto the Lord a new song: let the congregation of saints praise him. Let Israel rejoice in him that made him: and let the children of Zion be joyful in their King. Let them praise his name in the dance: let them sing praises unto him with timbrel and harp.

— Psalm 149:1-3

Choir II
Wie sich ein Vater erbarmet Über seine jungen Kinderlein, So tut der Herr uns allen, So wir ihn kindlich fürchten rein. Er kennt das arm Gemächte, Gott weiss, wir sind nur Staub, Gleich wie das Gras vom Rechen, Ein Blum und fallend Laub. Der Wind nur drüber wehet, So ist es nicht mehr da. Also der Mensch vergehet, Sein End, das ist ihm nah.

Choir II
Just as a father pities his own young children, so does the Lord us all; so, like children, we meekly fear him. He knows our poor handiwork, God knows we are but dust, like grass at reaping, like a flower and a falling leaf: the wind blows over it, and it is no more. Thus man passes away, his end is near.

— Johann Gramann (1530)

Choir I
Gott nimm dich ferner unser an! Denn ohne dich ist nichts getan Mit allen unsern Sachen. Drum sei du unser Schirm und Licht, Und trügt uns unsre Hoffnung nicht, So wirst du's ferner machen. Wohl dem, der sich nur steif und fest Auf dich und deine Huld verlässt.

Choir I
O God continue to take care of us. For without you all our efforts lead to nothing. Therefore be our shield and light; unless our hope is disappointed, so will you continue. Blessed is he who steadfastly relies on you and your grace.

— anon.

Lobet den Herrn in seinen Taten: lobet ihn in seiner grossen Herrlichkeit. Alles, was Odem hat: lobe den Herrn. Hallelujah!

Praise the Lord in his noble acts: praise him according to his excellent greatness. Let everything that hath breath: praise the Lord. Alleluia!

— Psalm 150: 2 & 6

HANDEL: PART III FROM MESSIAH

AIR (Soprano)
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and though worms destroy this body, yet in my flesh shall I see God. ***— Job 19:25-26***

For now is Christ risen from the dead, the first-fruits of them that sleep. ***— Corinthians 15:20***

CHORUS
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. ***— Corinthians 15:21-22***

RECITATIVE (Bass)
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. ***— Corinthians 15:51-52***

AIR (Bass)
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. ***— Corinthians 15:52-53***

RECITATIVE (Contralto)
Then shall be brought to pass the saying that is written: Death is swallowed up in victory! ***— Corinthians 15:54***

DUET (Contralto and Tenor)
O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law. ***— Corinthians 15:55-56***

CHORUS
But thanks be to God, who giveth us the victory through our Lord Jesus Christ. ***— Corinthians 15:57***

AIR (Soprano)
If God be for us, who can be against us? ***— Romans 8:31***

Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that commandeth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. ***— Romans 8:33-34***

CHORUS
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. ***— Revelation 5:9, 12-13***

CHORUS
Amen.

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ART WORKS.

Arthur Mathews, *The Victory of Culture over Force (Victorious Spirit)* (detail), 1914. Oil on canvas. San Francisco War Memorial

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination, as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.

AISSLINN NOSKY

VIOLIN

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Ms. Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Ms. Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, drawing new audiences to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012, as well as her 2013 CORO recording of Haydn's Violin Concerto in G Major with the Handel and Haydn Society.

Since 2005, Ms. Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally-renowned ensemble.

SUSANNA OGATA

VIOLIN

Susanna Ogata enjoys an active performance schedule in greater New England and beyond. Dedicated to exploring music on historical instruments, Ms. Ogata has participated in concerts and appeared as soloist with the Bach Ensemble led by Joshua Rifkin, Arcadia Players, Newton Baroque, and Blue Hill Bach. She is a founding member of several period instrument chamber ensembles including the Boston Classical Trio, Copley String Quartet, and the Coriolan String Quartet. She has also performed on the Sarasa, Music at Eden's Edge, Cambridge Society for Early Music, and Boston Early Music Festival series concerts. With fortepianist Ian Watson, her first of four CDs surveying the complete Sonatas for Fortepiano and Violin of Beethoven has been recently released on the CORO label receiving praise for "elegant readings that are attentive to quicksilver changes in dynamics and articulation. Their performance of the Sonata No. 4 in A minor is darkly playful, their "Kreutzer" Sonata brilliant and stormy (*New York Times*).

Ms. Ogata's teachers have included Charles Castleman and Laura Bossert, and she has studied baroque violin with Dana Maiben. She also worked extensively with Malcom Bilson and Paul O'Dette while completing her undergraduate and graduate studies at the Eastman School of Music.

MARGOT ROOD

SOPRANO

Margot Rood, soprano, has been performing with the Handel and Haydn Society Chorus since 2010. Recent and upcoming solo appearances include Seraphic Fire, A Far Cry, Tucson Chamber Artists, Back Bay Chorale, and Brookline Symphony.

Ms. Rood has performed as soloist with some of the United States' premiere new music ensembles. Notable engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold*, Kati Agocs' *Vessel* and Soprano Evangelist in Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, and the world premiere of Christopher Trapani's *Past All Deceiving*

by Jeff Hudson

HANDEL and HAYDN SOCIETY

Handel was German-born, and became a "boy wonder composer" in Italy. But he settled in Britain, and lived there for five decades. His anthems became an iconic element in royal pageantry. *Zadok the Priest* (on tonight's program) has been performed at every English coronation since it was composed in 1727. Handel's 1742 oratorio *Messiah* (portions will be heard tonight) has been continuously popular since its premiere. When Handel died in 1759, he was buried in Westminster Abbey, an honor reserved for the most prominent English subjects.

Haydn visited England in 1791, the first time that the 50-something Austrian composer (a late bloomer as a traveler) had seen the ocean. In London, Haydn was received like a rock star, and while there, Haydn heard performances of Handel's oratorios (already a tradition). Haydn was so impressed that he composed two oratorios himself: *The Creation* (1798) and *The Seasons* (1801). Haydn additionally charmed his British hosts by producing 150 sprightly arrangements of popular Scottish folksongs (for capable amateur musicians to enjoy at home).

You can still sense the celebrity of Handel and Haydn in Britain today. When the Davis High School Madrigals toured there in 2008, the Mads rehearsed at the venerable Holywell Music Room in Oxford (built in 1742), and we were informed as we entered that Haydn had rehearsed there. I got goosebumps seeing my son (a tenor) and his classmates singing on the same stage.

I mention this because when the Handel and Haydn Society organized in Boston in 1815, the memory of Haydn (who died in 1809) was fresh, and much of his music hadn't been heard in the United States. Handel's music as well. "H+H" (as the society is known) gave the American premieres of both *Messiah* and *The Creation*. H+H also started (in 1859) the tradition of annual performances of *Messiah*, a custom that spread to many American cities.

And in 1967, H+H became an early adopter of "historically informed performance" practices (in accordance with the customs of the composers' times), a trend that's taken root locally with the American Bach Soloists (who will sing J.S. Bach's *Christmas Oratorio* in Jackson Hall come December).

Recently, H+H has also released multiple recordings: check out their 2014 two-CD set of *Messiah*, their 2013 Christmas album *Joy to the World*, their Mozart recordings (a 2010 disk of the *Mass in C Minor*, a 2013 disk of the *Coronation Mass*), and more.

JEFF HUDSON CONTRIBUTES COVERAGE OF THE PERFORMING ARTS TO CAPITAL PUBLIC RADIO, THE *DAVIS ENTERPRISE* AND *SACRAMENTO NEWS AND REVIEW*.

with Argento Ensemble. Ms. Rood is a core member of the Lorelei Ensemble and is a founding member of the Michigan Recital Project, which features commissions by emerging composers.

EMILY MARVOSH
ALTO

American contralto Emily Marvosh has been performing with the Handel and Haydn Society since 2010. Recent solo appearances include the Charlotte Symphony, Music at Worcester, Back Bay Chorale, Opera Boston, and Boston Lyric Opera.

She is a founding member of the Lorelei Ensemble. A frequent recitalist and proud native of Michigan, she has also created a chamber recital that celebrates the history and culture of her home state. Upcoming solo engagements include performances with the Tucson Symphony Orchestra, Chorus Pro Musica, and the Nashoba Valley Chorale.

STEFAN REED
TENOR

Tenor Stefan Reed has sung with the Handel and Haydn Society Chorus since 2009. Recent solo engagements include performances of Beethoven's Ninth Symphony with the Arcadia Players and the Worcester Chorus, Mozart's *Requiem* and Haydn's *Missa in tempore belli* with the Dedham Choral Society, Bach's Mass in B Minor with Boston Cecilia, and Britten's *Cantata Misericordium* with Coro Allegro.

Other solo performances include Mozart's *Requiem*, Rachmaninoff's *Vespers*, and Schumann's *Paradise and the Peri* with the Back Bay Chorale, as well as numerous performances with the Miami-based Seraphic Fire, Marsh Chapel Choir and Collegium, the Tanglewood Chamber Music Ensemble, and both the Boston and Maryland Masterworks Chorales.

DAVID MCFERRIN
BARITONE

Baritone David McFerrin has been a member of the Handel and Haydn Society Chorus since 2012. This season he appeared as King Mark in Frank Martin's *The Love Potion* and Kuligin in Janacek's *Kátya Kabanová*, both with Boston Lyric Opera. This season on the concert stage he debuts with the Springfield (Mass.) Symphony in Schubert's Mass in G Major and performs Charpentier's *Vespers* with the Green Mountain Project.

Past concert highlights include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice, and appearances with the Boston Pops.

FOR OPUS 3 ARTISTS

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Irene Lönnblad, Associate, Touring Division
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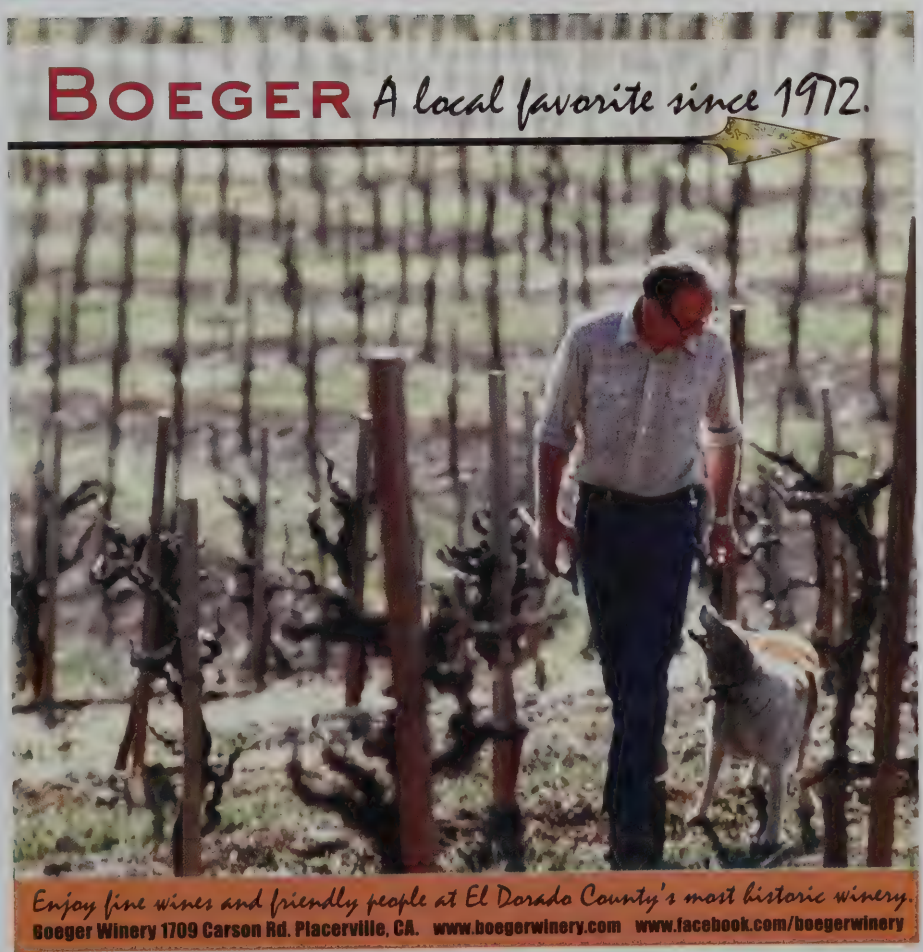

A Capital Public Radio
Jackson Hall Jazz Series Event

Thursday, October 22, 2015 • 8PM

Jackson Hall

SPONSORED BY:

capital public radio

RYAN TRUESDELL

Centennial: The Gil Evans Project

Pre-Performance Talk: 7PM

Ryan Truesdell in conversation with **Jeremy Ganter**, Associate Executive Director and Director of Programming, Mondavi Center, UC Davis

Jeremy Ganter has been with the Mondavi Center since the day it opened. As Director of Programming, Ganter oversees the programming and implementation of each Mondavi Center Season. As Associate Executive Director Ganter plays a leadership role in the overall development, vision and growth of the Mondavi Center, with an emphasis on developing programs for young arts professionals, including the expansion of the Mondavi Center's Young Artists Competition, the Mondavi Center SFJAZZ High School All-Stars, and an arts administration internship for UC Davis students ("Aggie Arts"). Ganter previously worked as a professional guitarist, and as a campaign and legislative staffer for the New York State Assembly, and lives in Davis with his wife Allison and their two sons.

Ryan Truesdell, conductor

REEDS
Ethan Helm
Dave Pietro
Donny McCaslin
Tom Christensen
Alden Banta

FRENCH HORNS
Adam Unsworth
David Peel

TRUMPETS
Augie Haas
Scott Wendholt
Mike Rodriguez

TROMBONES
Nick Finzer
Marshall Gilkes
George Flynn, bass trombone

TUBA
Marcus Rojas

RHYTHM
Frank Kimbrough, piano
Jay Anderson, bass
Jeff Hamilton, drums

VOCAL
Wendy Gilles

Ken Jablonski, sound technician

THE GIL EVANS PROJECT

Established in 2011, the Gil Evans Project has quickly become one of today's premier modern large jazz ensembles. Born out of composer/producer Ryan Truesdell's desire to restore and perform Gil Evans' music directly from his original manuscripts, Truesdell's research led him to discover over sixty of Evans' works that were never recorded. With the Evans family's blessing, the Gil Evans Project is the only ensemble currently performing these rare or never performed works exactly as Evans intended.

Their 2012 debut album, *Centennial: Newly Discovered Works of Gil Evans*, received unanimous praise from critics, earning three Grammy nominations and the 2013 Record of the Year from the Jazz Journalists Association. The album won Evans a posthumous 2013 Grammy Award for Best Instrumental Arrangement for his 1947 arrangement of "How About You." *Centennial* was also featured on the 2012 Top 10 Albums (all genres) for *The New York Times*, the NPR Top 10 Jazz Albums, and the No. 1 Jazz Album in the *Sunday Times* (London) and received Best Large Jazz Ensemble in 2013 from the Jazz Journalists Association and the *DownBeat* Magazine Critic's Poll Rising Star Big Band in 2014.

Since its inception, the Gil Evans Project has stunned audiences with Evans' timeless music at many world-class venues and festivals including the Newport Jazz Festival (Newport, RI), the Elmhurst Jazz Festival (Elmhurst, IL), and Jazz Standard (New York, NY). Their recent appearances include concerts at Krannert Center for the Arts (Champaign, IL), the Royal Conservatory (Toronto, Ontario) and Zankel Hall at Carnegie Hall (New York, NY).

The Gil Evans Project's highly-anticipated sophomore album, *Lines of Color*, was recorded live this past May, during their annual week-long residency at Jazz Standard. Featuring eleven of Evans' works, *Lines of Color* was released March 17th, 2015 on Blue Note/ArtistShare, a new partnership formed between the two ground-breaking labels. For more information, please visit www.GilEvansProject.com.

RYAN TRUESDELL

Composer, arranger and producer Ryan Truesdell was voted "Best New Artist" in the 2012 *JazzTimes* Critics' Poll, and is best known for his award-winning Gil Evans Project. In his pursuit to restore and perform Evans' music directly from his original manuscripts, Truesdell discovered over sixty new, never-before -recorded pieces, 10 of which were released on *Centennial: Newly Discovered Works of Gil Evans*, in honor of Evans' 100th birthday. By recovering and performing these lost works, Truesdell has filled in essential missing pieces of Evans' rich musical narrative, expanding the legacy of one of jazz history's most revered composers and arrangers.

A skilled composer and arranger in his own right, Truesdell has been commissioned by trumpeter Ingrid Jensen with the U.S.A.F. Band of the Pacific, pianist Frank Kimbrough with the University of Minnesota's Jazz Ensemble and wrote a new piece for Bob Brookmeyer's 80th birthday concert at the Eastman School of Music. He was also awarded the First Music commission from the New York Youth Symphony's Jazz Band Classic in 2009.

Truesdell has distinguished himself as an invaluable resource in the studio, beginning in 2004, as production assistant

for Maria Schneider's Grammy award-winning record, *Concert in the Garden*. He co-produced Schneider's critically acclaimed 2007 album, *Sky Blue*, and traveled to Hamburg, Germany in 2010 to produce Bob Brookmeyer and the NDR Big Band. In addition to producing the Gil Evans Project's albums, Truesdell also recently co-produced Schneider's newest release, *The Thompson Fields*.

Truesdell is an in-demand clinician and guest artist, working with the highly regarded programs at University of North Texas, University of South Florida, New York University, and Humber College. In 2012, Truesdell embarked on a multi-concert project with the musicians of the Eastman School of Music, performing nearly 150 of Gil Evans' historic works.

GIL EVANS

Gil Evans (1912–1988), the innovative composer, arranger and bandleader, is perhaps best known for his work with Miles Davis on three modern jazz masterpieces: *Miles Ahead* (1957), *Porgy and Bess* (1958) and *Sketches of Spain* (1960). But yet his artistry began much before that.

Born in Canada, Evans was raised in the Pacific Northwest and California. As a teenager in Stockton, he was enthralled by the records and live broadcasts of Louis Armstrong, Fletcher Henderson, Duke Ellington and many others. Through the local success of his small dance band, Evans became the arranger for popular singer Skinnay Ennis, which led him to working with the prominent arranger Claude Thornhill before and after World War II. In 1946, Evans settled in New York City, and his small apartment became a meeting place for some of the best young jazz musicians on the scene, including Gerry Mulligan, John Lewis, and Miles Davis; the Miles Davis Nonet and the now-classic *Birth of the Cool* arrangements were the result of their collaborations. Starting in 1957, Evans recorded many albums under his own name, in addition to his work with Davis. Through the 1970s and '80s, Evans and his band performed in Europe, and made two trips to Japan. The band's visibility took an upturn starting in April 1983, when they starting playing Monday nights at Sweet Basil in Greenwich Village; *Bud and Bird*, one of several live albums the band recorded at the club, won a Grammy in 1989.

Gil Evans' legacy as a composer and arranger live on through the widespread use of orchestral and electronic instruments in jazz, as well as his being a front-runner in "cool jazz," and an ever adventurous composer and bandleader. He was the recipient of several awards, including: NEA Jazz Master (1985), Honorary Doctorate from New England Conservatory (1985), *DownBeat* Jazz Hall of Fame (1986), and Jazz at Lincoln Center Hall of Fame (2009).

Mondavi Center 15-16

FREE CONCERTS IN THE CORIN COURTYARD

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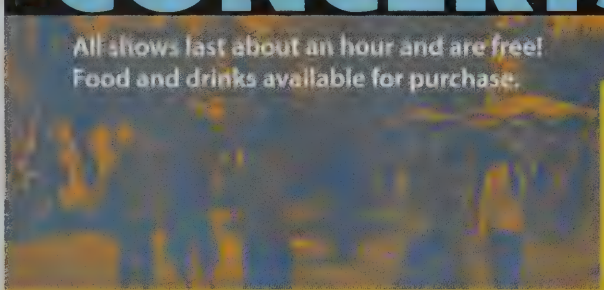

mondaviarts.org

The Crescent Katz
Prior to: Jazz at Lincoln Center Orchestra
Monday, September 21 • 6:30PM

Felice LaZae
Prior to: Mavis Staples & Joan Osborne
Wednesday, September 30 • 6:30PM

Bomba Fried Rice
Prior to: Orquesta Buena Vista Social Club
Wednesday, October 7 • 6:30PM

Los Hot Boxers
Prior to: Los Lobos with Alejandro Escovedo
Friday, October 9 • 6:30PM

Arann Harris & the Farm Band
Prior to: Mnozil Brass
Friday, October 23 • 6:30PM

One Eyed Reilly
Prior to: Altan & Lúnasa with Tim O'Brien
Thursday, March 17 • 5:30PM

Hannah Jane Kile
Prior to: Patty Griffin, Sara Watkins & Anaïs Mitchell
Wednesday, March 30 • 6:30PM

Sacramento Guitar Society
Prior to: New York Chamber Soloists with Sharon Isbin
Saturday, April 2 • 6:30PM

Vivian Lee
Prior to: Cécile McLorin Salvant
Friday, April 29 • 6:30PM

Joseph in the Well
Prior to: Yo-Yo Ma & Kathryn Stott
Wedensday, May 11 • 6:30PM

Subject to change. The Corin Courtyard is located just to the north side of the Mondavi Center Box Office.

MNOZIL BRASS

Yes! Yes! Yes!

CARSTEN BUNNEMANN

A Hyatt Place, UC Davis With A Twist Series Event

Friday, October 23, 2015 • 8PM

Jackson Hall

SPONSORED BY:

HYATT PLACE®

Thomas Gansch, trumpet, mouthpiece, flugelhorn

Robert Rother, trumpet, mouthpiece, flugelhorn

Roman Rindberger, trumpet, mouthpiece, flugelhorn

Leonhard Paul, trombone, mouthpiece, bass trumpet

Gerhard Fűssl, trombone, mouthpiece

Zoltan Kiss, tenor trombone, mouthpiece, alto trombone

Albert Weider, tuba

MNOZIL BRASS

Mnozil Brass has established itself as one of the world's premiere brass ensembles. With over 130 performances a year, the group has sold out houses from the farthest reaches of the European continent to Russia, Israel, China, Taiwan, Japan, Australia, Canada and the United States, and has captivated audiences with their blend of immense virtuosity and theatrical wit. No wonder their videos have garnered millions of YouTube views and their fans have travelled countless miles to hear them play.

In the 2015 season, the group returns to North America with a brand new show. *Yes! Yes! Yes!* premiers on the heels of the group's 20th anniversary and seamlessly blends original compositions with classical favorites, jazz standards and popular hits. As always, the repertoire is presented with the group's iconic humor and wit in scenes so clever that they would be worthy of Monty Python.

Mnozil Brass take their name from the Gasthaus Mnozil, a restaurant across the street from the Vienna Conservatory, where, in 1992, seven young brass musicians met and began playing at a monthly open-mic. Since then, the group has embraced repertoire for all ages and stages of life: from folk to classical to jazz to pop; all executed with the same fearlessness, immense technical skill, and typical Viennese *schmäh* (almost impossible to find an English translation, but best rendered as a kind of sarcastic charm).

In their time away from touring, Mnozil Brass has recorded eight albums and six DVDs. They've collaborated on three operetta and opera productions, and composed and recorded the music for the 2006 film *Freundschaft*. The group has been nominated for the Amadeus Austrian Music Award and won the prestigious Salzburger Stier Cabaret Prize in 2006.

THOMAS GANSCH

TRUMPET, MOUTHPIECE, FLUGELHORN

Born in Melk an der Donau, Thomas is one of the band's founding members. By the time he turned the tender age of 17, he was already playing at the Vienna State Opera. However, his love of jazz was stronger, and led him to become one of the most versatile trumpeters in Austria; one who can play jazz, classical, crossover and everything in between. He is a whirlwind on stage and can tell a good joke or two, as well. When he has time off, he composes for Mnozil Brass.

ROBERT ROTHER

TRUMPET, MOUTHPIECE, FLUGELHORN

Like Thomas, Robert also hails from Melk an der Donau. As children, the two of them played in a brass band conducted by Thomas's very strict father. Polkas, waltzes, and marches were always on the program - a good learning experience it seems! Now, Robert can engender a tone with so much longing and feeling that it is guaranteed to bring anyone to tears. Unlike Thomas, Robert hardly moves on stage at all and lets the music speak for itself.

ROMAN RINDBERGER

TRUMPET, MOUTHPIECE, FLUGELHORN

Roman was born into a musical family and played folk music as a youngster with his father and two brothers. His father Hans, in turn, would meet up with Gerhard Füssl's father Franz because the families lived nearby. Roman loves technical passages, and renders them with the precision of a Swiss clock-maker. And he even knows how the instruments work! If anyone wants to know more about brass music, Roman is the man for you. On stage, his character is the Latin Lover.

LEONHARD PAUL

TROMBONE, MOUTHPIECE, BASS TRUMPET

Leonhard was born in Mödling near Vienna and is the first musician his family has ever produced. (Though there was a grandfather who earned his money as a painter, and whose pictures hang in every other house in the better parts of Vienna!) Recently, the other members of the band have started to get a little concerned about him, because he seems to have taken a liking to shady characters on stage. Everyone wants to play the hero, but Leonhard likes roles that show the darker side of man. No one knows exactly what's going on in his head!

GERHARD FÜSSL

TROMBONE, MOUTHPIECE

Gerhard grew up near where Roman lived, and also had a father who taught him a lot about brass music. He is the most well-liked in the group. Probably because he looks after the financial matters. Everyone tries to keep on his good side, and no one wants to incur his wrath. For his part, he is usually friendly to all.

ZOLTAN KISS

TENOR TROMBONE, MOUTHPIECE, ALTO TROMBONE

Austrian folk music was certainly not part of Zoltan's upbringing. He was born in Budapest, spent some time in Poland, and finally settled in Vienna, where he plays trombone in four languages. One of the group's favorite games is to put some really difficult music in front of him and see if he can play it. He usually can! His technical skills take your breath away. Bets have been placed as to when and how something will be written that he can not master, but, so far, high, low, slow, fast, he can play it all!

ALBERT WIEDER

TUBA

Growing up in the tannin-drenched air of central Burgenland, Albert spent his time listening to the sounds of polkas, waltzes, and marches. He attempted to convince his school friends that this was cool, but, as all his attempts proved in vain, he was forced to turn to other genres. Quickly realizing that tuba is tuba no matter what you play on it, he found himself active in a multitude of different fields. At long last, the road has taken him from Da Blechhauf'n to the Vienna State Opera to a year-long stint with Mnozil Brass. So far rehearsals have been mainly spent trying to wipe the perpetual grin off his face. Let's see if it worked...

sactown*

MAGAZINE

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CIRQUE MECHANICS
Pedal Punk

A UC Davis Health System Marvels Series Event

Sunday, October 25, 2015 • 3PM

Jackson Hall

SPONSORED BY:

UCDAVIS HEALTH SYSTEM

PEDAL PUNK

From the inventive Cirque Mechanics comes *Pedal Punk*, a Steampunk-inspired acrobatic whirlwind where cycling is the escape from technology obsessed society. In *Pedal Punk* we experience the excitement, artistry and thrill that occurs when a zany bike shop mechanic interacts with cyclists and bikes and repairs more than broken pieces. He creates wondrous machines that come to live and inspires the cyclist in all of us to unite with our inner Pedal Punk.

Creative Director Chris Lashua spent most of his career on a BMX bike and inside a German Wheel. This new production showcases his innate passion and fascination for all things bicycles and cycling. The synergy between man and machine, the hallmark of Cirque Mechanics, is magnificently exposed in *Pedal Punk*. It is that synergy that *The New York Times* called "exceptional, evocative, eye-catching and grossly entertaining…in a word, excellent."

THE GANTRY BIKE is the centerpiece of the show, is a pedal driven, roving mechanical marvel, a giant playground on wheels, elegant and versatile.

THE GANTRY TRAMPOLINE act, led by master trampolinist Wes Hatfield is a daring adrenaline rush...The acrobats bounce, climb and play, all while the Gantry spins and moves.0

MALE CONTORTIONIST, WINDU, seems to disassemble his body à la urban breakdancer.

BMX RIDER, BLAKE HICKS, is a master of his machine. He displays flashy technical prowess as he pulls off big tricks and extreme stunts, testing his limits every time.

NATA IBRAGIMOV transforms playing with bike rims into a dynamic tango. She rolls and spins her hoops with rhythm and precision, across the stage and high up in the air.

A CLASSIC PENNY FARTHING turns into an impressive aerial duo act with Lauren Stark and Lindsey Covarrubias, when the bike is lifted by Gantry power, high above the stage.

JAN DAMM, is a skillful comedic juggler and clown. His hysterically funny audience participation piece, a very clever stationary bike race, will create heroes in the crowd.

HOLLAND LOHSE and **KATIE KETCHUM** perform a romantic unicycle dance that overwhelms the senses. Their balancing and pedaling tell a tale with dexterity, strength and passion.

CREATIVE TEAM

CHRIS LASHUA
CREATIVE DIRECTOR / FOUNDER

Chris hails from Boston, Massachusetts, where he spent most of his youth riding on a BMX bike. He was discovered by Cirque du Soleil and created/performed a BMX bike act that was entirely his own. He was then commissioned to build a "German Wheel" piece for the company, cementing his reputation as a visionary of circus gadgetry. His engineering chops and creative energy led him to 'run away' with his own circus company, Cirque Mechanics. Chris believes that innovative mechanical apparatus and the relationship between performer and machine sets his company apart and is at the heart of what makes Cirque Mechanics unique. Chris has delivered on this unique relationship in *Birdhouse Factory* and *Boom Town* the company's two theatrical productions and in *Cirque Mechanics for the Orchestra*, Chris explored the performer machine relationship with the Gantry Bike, a self-contained, pedal driven mechanical stage, worthy of the grand classical music featured in that show. Once again, Chris continues to build on the might of the Gantry Bike, in *Pedal Punk*, by adding newly designed, inventive pedal driven devices that interact with the performers. In *Pedal Punk*, Chris masterfully merges his passion for cycling, circus and all things mechanical in an exceptionally playful and artful way.

ALOYSIA GAVRE

CO-DIRECTOR / CHOREOGRAPHER

An original co-director and choreographer of *Birdhouse Factory*, *Boom Town* and *Cirque Mechanics for the Orchestra*, also an early member of the San Francisco based Pickle Family Circus, Aloysia has been a movement, dance and circus enthusiast most of her life. She has studied with Pilobolus, The Tandy Beal Dance Company and Zacho Dance Theater and perfected her circus abilities with Master Lu-Yi of the San Francisco School of Circus Arts and L'Ecole Nationale du Cirque in Montreal. Aloysia was a featured act in Cirque du Soleil's *O* in Las Vegas and *Quidam* where she performed the aerial hoop act that earned the troupe a special prize at the Monte Carlo International Circus Festival in 2002. Aloysia is also co-founder of Cirque School L.A., a place for "anybody with any body" to explore the circus arts www.cirqueschoolla.com.

SEAN RILEY

SET DESIGNER, ARTISTIC RIGGER

Sean has a 20-year career combining suspension, kinetic movement, and design with performance. Through scenic design, rigging design, and mechanical design, often in concert with each other, he creates unique performance environments. Concentrating his design for performance on site-specific and non-traditional work Sean has created installations in collaboration with a wide spectrum of accomplished artists and collaborators. Being known for his bold and often surprising use of space and for large—scale movement, Sean's installations commonly reflect his lifelong obsession with gravity and Newtonian physics. His works have been installed from backyards to Broadway, and continue to tour internationally. He is a founding member of Cirque Mechanics and his company Gravity Design, through which he has developed an arsenal of specialized tools, pushing the bounds of performance as well as industrial safety. Sean is also the host of the National Geographic Television series *World's Toughest Fixes*. www.visiblegravity.com, www.gravitydesign.org, www.cirquemechanics.com

STEVEN RAGATZ

WRITER/ARTIST

An original *Birdhouse Factory*, *Boom Town* and *Orchestra Project* cast member and collaborator, Steven has been entertaining audiences with his juggling, physical comedy, stilt walking and general antics for the past three decades. As a ten-year veteran of Cirque du Soleil, Steven has toured throughout North, South and Central America as well as Asia and Europe performing multiple juggling acts as well as an eclectic array of characters. His television credits include *The Tonight Show with Jay Leno*, *The Rosie O'Donnell Show* and *The Today Show*. And he has enjoyed seasonal appearances with the Indianapolis and Detroit Symphonies, juggling in front of live orchestras.

MICHAEL PICTON

COMPOSER

Michael first ran off with the circus in 2000, as keyboardist with the European tour of Cirque du Soleil's *Quidam*. Since then, he has become one of the musical voices of the Greatest Show on Earth, composing songs and score for *Bellobration* and *Fununddrum*, the 137th and 140th editions, respectively, of the Ringling Bros. and Barnum & Bailey circus, and he has orchestrated the Dragone productions *Le Rêve* (Las Vegas) and *The House of Dancing Water* (Macao). As the Grand Prize winner of the 2004 Turner Classic Movies Young Film Composers Competition, Michael was chosen from a field of over 600 composers to compose the epic score to the 1926 Greta Garbo silent film, *The Temptress*. Other Film and TV work includes scores to the Marian Davies silent film *The Red Mill*, the independent feature *Little Chenier*, the Sci Fi Network series *Flash Gordon*, and the theme to the VH1 series *I Want to Work for Diddy*, for which he was awarded a 2009 BMI Film and TV Music Award. He has scored numerous commercials and his music has defined the sound of networks such as PBS, CNN, Comedy Central, Discovery Channel, Sprout TV, FX Network, Universal Network, and the Biography Channel. Michael studied composition at McGill University, Montreal and he is currently based in Brooklyn, New York.

LISA RAGATZ

COSTUME DESIGNER

Lisa studied opera and ballet costuming at Indiana University, and has 30 years of experience in costume design and construction for opera, dance, ice skating, and circus arts. She has worked as a costumer for Cirque du Soleil at Treasure Island, Cirque du Soleil Special Events, Bietak Productions, Busch Gardens, Indiana University School of Music, Celebration Barn Theater, The Oddfellows Theater, Under the Umbrella, and for several Cirque Mechanics productions, including *Birdhouse Factory* (2004-2007), *Mechanical Action* (Philippines, 2007), the Gantry Project (2012), the Symphony Project (2014), and most recently, *Pedal Punk* (2014). Lisa lives in Bloomington, Indiana, with her husband Steven, son Andrew, and her cat, Mrs. Mears.

ANTHONY POWERS

LIGHTING DESIGNER

Anthony has designed productions throughout the US, Asia, South America and Europe. For the past few years he has designed the lighting for and production managed corporate and live events as well as national broadcast events and music festivals for a vast array of clients and talent. Anthony is also the undisputed karaoke king of Nome, Alaska. He currently lives in sunny Oakland, California with his amazing, robot-designing, rocket ship-building wife and the cutest little dog you will probably ever see - The Lemmy. Anthony is as passionate about metal (especially old school thrash) as he is about lighting and you can often find him by simply following the loudest music in the building. He would like to give all praises to ODIN, the Allfather, King of the Nine Realms and Lord of the Aesir. His design work can be seen at anthonypowers.virb.com.

BRYAN ROSENBAUM

ASSISTANT TO THE COMPOSER

In 1996, vocalist and multi instrumentalist Bryan Rosenbaum launched his music career in Los Angeles making a name for himself in the underground subculture of the Rave and club scene. In 2000, he accompanied Michael Franti and Spearhead on an adventure around the globe. Bryan has composed and/or performed with artists such as Los Lobos, Ozomatli, Perry Ferrel, Ivan De Prume (White Zombie), and at Coachella, the Billboard Music Awards and more. Bryan has opened up for Primus, Tool, Stanley Clark, Jane's Addiction, and Sublime. Bryan now resides in Las Vegas working with "Down By Day" an upcoming original electro punk band. His work has been used in commercials, theater, circus, and Broadway shows. Bryan is currently teaching music production and live performance on ABLETON LIVE.

AIDA LASHUA

CO-PRODUCER/COLLABORATOR

Aida has been Chris' co-producer and creative partner in life and work for over 20 years. This partnership has led her to develop an appreciation for business and a passion for the circus arts. Aida manages the day-to-day operations of company and family with poise, she is a creative force and a stabilizing influence. Aida's background in direct marketing allows her to use a targeted message approach in the development of the company's website and social media presence. As a mother of three boys, Aida is an avid supporter of the educational component and community outreach programs offered by Cirque Mechanics. She has written the education outreach support materials and study guides, as well as developed the structure of the educational workshops. Aida feels most at home near the ocean. She hopes to one day become a published writer.

CAST/CREW

JAN DAMM

COMEDIC CHARACTER, ROLLA BOLLA

Jan has spent countless hours on stage entertaining since a very young age. At 11, he started his professional career in his home state of Maine, juggling at children's birthday parties. Also a long-time theater nerd, Jan was inspired to combine character and skill and set his sights on becoming a stage clown. To that end, he's trained with masters of the craft such as Avner Eisenberg, John Gilkey, Fritz Grobe, Lu Yi and Jeff Raz. He studied acrobatics and taught flying trapeze in San

Francisco, street performed in Europe and Canada, and led the Cirque show aboard Celebrity Cruise's 'Silhouette'. Other recent credits include Seattle's Moisture Festival, Montreal Complement Cirque, and Chicago's Midnight Circus. With Cirque Mechanics, Jan has previously appeared onstage in Italy and Hong Kong, as well as numerous events in the US. Jan is thrilled to join the exciting new production of *Pedal Punk*, and hopes to tour with the show far and wide! Jan lives in Chicago and enjoys the Sunday *New York Times* and good coffee.

WES HATFIELD

ACROBAT/TRAMPOLINIST/CYR WHEEL

Wes has been a competitive trampolinist for over ten years. He got his start in Germany where he spent his early years in gymnastics. At age 10 he joined T&T (Trampoline and Tumbling) when he and his family moved to Colorado. In the world of trampoline competition his resume includes several State and National Championship titles. At age nineteen he quit competition and became a circus performer, traveling around the world wowing audiences with his technical prowess and zany comedic antics. Wes was also a cast member in Cirque Mechanics' *Birdhouse Factory* and *Boom Town*, performing trampoline and Chinese Poles. Wes now lives in Los Angeles, where he is a coach at Cirque School Los Angeles and has been expanding his discipline repertoire, developing a duo trapeze act and training in Cyr Wheel. Wes is a fan of avocados and coffee (not together though).

HOLLAND LOHSE

ACROBAT/TRAMPOLINIST/UNICYCLIST

Holland is an artist dedicated to living his life on the edge as a self-described daredevil acro-spartan. His quest to become an acrobat evolved from a childhood spent hurtling down Colorado mountains on a unicycle or climbing up them with ice axes. He later became an accomplished competitive diver and National Age-Group Champion in trampoline gymnastics. His passion for the circus arts first began after watching a Cirque du Soleil video of *Quidam* in 5th grade gym class. Since then, it has become a driving force and dedication to challenge the laws of physics and exceed his physical limits every day. Pursuing his craft has taken him from Johannesburg to the Caribbean, from New York to Las Vegas and Los Angeles working for Royal Caribbean, Le Grande Cirque and Cirque Mechanics. Most importantly, wherever his work takes him, Holland lives his life the way he performs; stretching the boundaries of his mind and body, finding extraordinary ways to take his art to new creative levels and, in doing so, inspiring his audience to remember what it's like to live a life with limitless possibility.

BLAKE HICKS

BMX ARTIST

Blake started his craft riding BMX on streets and parking lots in St. Louis, Missouri. While all the other kids didn't think riding BMX was as cool as traditional school sports, Blake believed that with practice and perseverance he could turn his passion into a career. At age 20 Blake moved to Portland, Oregon where he joined the "Wanderlust Circus" and learned how to transform his specialty talent into a circus act. In 2011 Blake designed "TRON Bike", a replica of his *Pedal Punk* bike, except it is covered in over 100 feet of Glow wire, to mirror the look of Disney's TRON. His initial TRON YouTube video went viral worldwide. Thanks to the TRON bike, Blake has performed on "America's Got Talent" and with such celebrity DJ's as Skrillex, Paul Oakenfold, Armin Van Burren, Tiesto and David Guetta. Recently Blake was a featured contestant on France's #1 T.V. show, "The Best". When Blake isn't riding, he spends his time playing with his cats and chickens and designing unique costumes. A newcomer to "Cirque Mechanics" Blake is thrilled to work with BMX flatland legend "Chris Lashua". Blake loves meeting new people and taking photos. Please be sure to say hi and get a photo!

BEN "WINDU" SAYLES

ACROBAT GENERALIST

Windu was born near a U.S. Army garrison in Vicenza, Italy in 1984. Windu has not spent more than two years in the same place since

elementary school. He graduated cum laude from California State University, Northridge in 2008. Windu has a diverse and extensive training background, which he only started pursuing as a hobby in his 20s. He has studied many disciplines including the aerial arts, break dancing, contortion, ballet, yoga and gymnastics. His performance displays his unique multi disciplinary expertise. Windu began his performance career with the Los Angeles-based Diavolo dance company. Windu has a love for circus and dance, and enjoys bringing them together. This is his first production with Cirque Mechanics and he's enjoying the collaborative performance opportunities the company offers.

LAUREN STARK

AERIALIST

Lauren, originally from Northern California began studying and performing classical ballet and contemporary jazz as a young girl. She also has training in musical theatre and modern dance. In 2003 Lauren began attending the International Boulder Jazz Dance Workshop at the University of Colorado at Boulder and became a member of the workshops resident professional dance company, Interweave Dance Theatre. In 2006 Lauren moved to San Francisco to continue her career as a dancer while training at Alonzo Kings Lines Ballet studio, and ODC Dance Theatre. Lauren moved to Los Angeles and discovered circus. She began training aerial and ground skills at Cirque School Los Angeles under the direction of Aloysia Gavre. Lauren recently graduated from CSLA's professional circus program and now is an aerial coach and kids program coordinator. Lauren is also a resident aerialist for SBE Entertainment and performs weekly at local events in Hollywood. This is Lauren's fourth project with Cirque Mechanics and could not be more excited to be traveling and working with such a talented cast. She is living her dream and feels blessed every single day. They also provide Lauren with Maple Almond Butter on the road, she's here to stay!

LINDSEY COVARRUBIAS

AERIALIST

Lindsey is a San Francisco Bay Area native who moved to Los Angeles to pursue her dreams of the circus. After studying dance at UC San Diego, Lindsey began training in the aerial arts under the direction of Aloysia Gavre. A graduate of Cirque School Los Angeles' professional program, Lindsey now works as a coach and performer in the Los Angeles area as well as travels to perform for both corporate and private events. She was recently featured as an aerialist in Rob Schneider's new reality show *The Real Rob*, as well as for a Warner Brothers special event. This is Lindsey's second production with Cirque Mechanics as she is also a performer with *The Orchestra Project*.

NATA IBRAGIMOV

HOOLA HOOP ARTIST

Originally from Baku, Azerbaijan, Nata currently resides in NYC. She was a national level rhythmic gymnast for 11 years. After retiring from the sport at the age of 16, she pursued her other passions, such as visual and performing arts. Circus was a perfect outlet for her creativity, it gave her freedom to experiment and improve her skills. Most importantly though, circus has given her the opportunity to meet some incredibly talented people, that inspire her art every day. Aside from being a performer, Nata is a professional illustrator. Her paintings have been included in private collections and displayed in galleries around the world. www.nataillustration.com

KATIE KETCHUM

ACROBAT

Katie is a former competitive roller blader from Buffalo, NY. She competed in X-Games, Asian X-Games, and LG World Championships for 10 years. Ranked number one in the world in 2005 and 2006, Katie retired from competition to join Cirque du Soleil's Wintuk in NYC in 2006. It was there she found her love for circus and began learning various circus disciplines. Currently residing in Los Angeles, when she isn't hanging out at the beach, you will find her traveling the world performing her hand balancing canes act, hand to hand duo, rollerblading, or climbing around on Chinese poles. Katie is thrilled to join the Cirque Mechanics family and is looking forward to the good times ahead with the *Pedal Punk* cast!

KEVIN ROGERS

ARTIST/TECHNICIAN

Kevin is from Pasadena, California, and his love for performing began at age 3. Since then he has worked as an actor, acrobat and stuntman. He graduated with a BA in theatre from Cal State Fullerton, which allowed him to learn and hone his skills on stage as well as backstage. He has been blessed to travel the U.S. and the world doing what he loves most! He loves working with Cirque Mechanics and is proud to have been part of *Birdhouse Factory* as well as *Boom Town* and looks forward to the new adventure of *Pedal Punk*!

JANEEN JOHNSON

GENERAL STAGE MANAGER

Janeen's career in theater production was cultivated through eleven years of arts and civic engagement as a student of folk arts, dancer, arts administrator and company manager. She yields an impressive professional track, serving a multitude of projects illustrating a wide-range of artistic and theatrical expressions-to include seven years of experience as a freelance production field technician and stage manager throughout the San Francisco Bay Area. Janeen has worked with the San Francisco Ethnic Dance Festival, San Francisco Hip Hop Fest, San Francisco International Festival of the Arts, Black Choreographer's Festival, Chitresh Das Dance Company, Fua Dia Congo Performing Arts Company. She is now a seasoned circus stage manager with Cirque Mechanics' *Birdhouse Factory* and *Boom Town*.

KRISSY KENNY

LIGHTING DIRECTOR

Krissy is a lighting designer, moving light technician, and production electrician hailing from the Green Mountains of Vermont where she is a Journeyman in the International Alliance of Theatrical Stage Employees (IATSE) union Local 919 and spent a great deal of time working as head electrician for the Hopkins Center for the Arts at Dartmouth College. Currently she resides in San Francisco working as a union stagehand with IATSE Local 16 frequently filling in as Head Electrician at Yerba Buena Center for the Arts and also serving as Vice Chair for the Young Workers Committee. She gained an extensive background in musical theater performance and dance for more than 10 years before becoming a technician in 2007, most notably being vocally trained by Bill Reed (founder of the musical theater program at Circle in the Square Theater School in New York City). When not in the theater, which is rare, Krissy can be found kayaking, hiking, scuba diving, fishing, figure skating, biking, or hanging out with her dog River.

SPECIAL THANKS FROM CHRIS LASHUA

Aida and our three sons, Zion, Quinn and Iago, for their unconditional love and support, their encouragement and for adopting my love of machines and exploration. For their never ending act ideas, narrative and plot discussions. And for pedaling through life beside me. To dad and mom for making me believe anything IS possible. Our cast and crew for their tireless efforts, incredible imagination and collaborative spirit. Gilles Ste-Croix for discovering my potential and encouraging me through the years, Neil Benson and his team at Opus3 Artists for delivering on the vision for our company and believing in our creative process. Armand Thomas (my consigliere) for his continuing support of me, my family and our projects. Bo Bogatin for keeping us honest and legal. Andy Espo for his friendship, clear head and objectivity. John Henry for his dedication and work ethic. Brian Schuette, and the boys at United Machine, for fabricating and creating and trusting me with their equipment. Our friends and family at Cirque du Soleil for continuing to set the bar higher. It is my life's thrill to get to "build a circus with my friends and call it work". The time spent creating this show was an invigorating, challenging and at times a frightening journey. The days were long, but encouraging, uplifting and exhausting. But most of all, they were a blast. I hope you get half as much enjoyment watching as we had in creating, thanks for coming!

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Lynn Upchurch
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If you have already named the Mondavi Center in your own estate plans, we thank you. We would love to hear of your giving plans so that we may express our appreciation.

If you are interested in learning about planned giving opportunities, please contact Debbie Armstrong, Sr. Director of Memberships (530.754.5415 or djarmstrong@ucdavis.edu).

We appreciate your support!
Note: Please contact the Mondavi Center Development Office at 530.754.5438 to inform us of corrections.

MONDAVI CENTER ADVISORY BOARD

The Mondavi Center Advisory Board is a support group of University Relations whose primary purpose is to provide assistance through fundraising, public outreach and other support for the mission of UC Davis and the Mondavi Center.

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THE ARTS & LECTURES ADMINISTRATIVE ADVISORY COMMITTEE is made up of interested students, faculty and staff who attend performances, review programming opportunities and meet monthly with the director of the Mondavi Center. They provide advice and feedback for the Mondavi Center staff throughout the performance season.

2015–16 ADVISORY BOARD

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THE FRIENDS OF MONDAVI CENTER is an active donor-based volunteer organization that supports activities of the Mondavi Center's presenting program. Deeply committed to arts education, Friends volunteer their time and financial support for learning opportunities related to Mondavi Center performances. For information on becoming a Friend of Mondavi Center, email Jennifer Mast at jmmast@ucdavis.edu or call 530.754.5431.

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Friends
OF MONDAVI CENTER

IS AN ACTIVE DONOR-BASED VOLUNTEER ORGANIZATION THAT SUPPORTS ACTIVITIES OF MONDAVI CENTER'S PRESENTING PROGRAM.

The Mondavi Center Gift Shop will be open to the public on Saturday, November 14, from 10am to 12pm noon for BRUNCH AND BROWSE, the Friends of Mondavi Center's annual event launching the holiday shopping season.

Friends will have loads of new merchandise and everyone is welcome, with no charge for parking.

BRUNCH AND BROWSE

Saturday, November 14, 2015 • 10am-12 pm noon

Arts Education:

Mondavi Center and UC Davis School of Education will be recruiting for the 2016 Globe Education Academy for Teachers beginning October 1, 2015. The Academy, a professional development program using Globe Education practices and rehearsal room exercises, is now in its 10th year and is open by application to all regional 6th-12th grade drama and English teachers. Applications will be available online at www.mondaviarts.org/globe or by calling Joyce Donaldson at 530-754-5430.

TICKET EXCHANGES

- Tickets must be exchanged over the phone or in person at least one business day prior to the performance. (Closed Sundays)
- Returned tickets will not scan valid at the door.
- A $5 per ticket exchange fee may apply.
- Tickets may not be exchanged or donated after the performance date.
- For tickets exchanged for a higher priced ticket, the difference will be charged. The difference between a higher and lower priced exchanged ticket is not refundable.
- Gift certificates will not be issued for returned tickets.
- Event credit may be issued to subscribers and donors for all Mondavi Center Presenting Program events and expire June 30 of the current season. Credit is not transferable.
- All exchanges are subject to availability.
- All ticket sales are final for events presented by non-UC Davis promoters.
- PRICES SUBJECT TO CHANGE.
- NO REFUNDS.

PARKING

You may purchase parking passes for individual Mondavi Center events for $9 per event at the parking lot or with your ticket order. Rates are subject to change. Parking passes that have been lost or stolen will not be replaced.

GROUP DISCOUNTS

Entertain friends, family, classmates or business associates and save! Groups of 10 or more qualify for a 10% discount off regular prices. Payment options with a deposit are available. Please call 530.754.4658.

STUDENT TICKETS

UC Davis students are eligible for a 50% discount on all available tickets.
Proof Requirements: School ID showing validity for the current academic year. Student ID numbers may also be used to verify enrollment.
Non-UC Davis students age 18 and over, enrolled full-time for the current academic year at an accredited institution and matriculating towards a diploma or a degree are eligible for a 25% discount on all available tickets. (Continuing education enrollees are not eligible.)
Proof Requirements: School ID showing validity for the current academic year and/ or copy of your transcript/report card/tuition bill receipt for the current academic year. Student discounts may not be available for events presented by non-UC Davis promoters.

YOUTH TICKETS (AGE 17 AND UNDER)

Youth are eligible for a **50% discount** on all available tickets. For events other than the Children's Stage series, it is recommended for the enjoyment of all patrons that children under the age of 5 not attend. A ticket is required for admission of all children regardless of age. Any child attending a performance should be able to sit quietly through the performance.

PRIVACY POLICY

The Mondavi Center collects information from patrons solely for the purpose of gaining necessary information to conduct business and serve our patrons efficiently. We sometimes share names and addresses with other not-for-profit arts organizations. If you do not wish to be included in our email communications or postal mailings, or if you do not want us to share your name, please notify us via email, U.S. mail or telephone. Full Privacy Policy at mondaviarts.org.

TOURS

Group tours of the Mondavi Center are free, but reservations are required. To schedule a tour call 530.754.5399 or email mctours@ucdavis.edu.

ACCOMMODATIONS FOR PATRONS WITH DISABILITIES

The Mondavi Center is proud to be a fully accessible state-of-the-art public facility that meets or exceeds all state and federal ADA requirements. Patrons with special seating needs should notify the Mondavi Center Ticket Office at the time of ticket purchase to receive reasonable accommodation. The Mondavi Center may not be able to accommodate special needs brought to our attention at the performance. Seating spaces for wheelchair users and their companions are located at all levels and prices for all performances. Requests for sign language interpreting, real-time captioning, Braille programs and other reasonable accommodations should be made with at least two weeks' notice. The Mondavi Center may not be able to accommodate last-minute requests. Requests for these accommodations may be made when purchasing tickets at 530.754.2787 or TDD 530.754.5402.

BINOCULARS

Binoculars are available for Jackson Hall. They may be checked out at no charge from the Patron Services Desk near the lobby elevators. The Mondavi Center requires an ID be held until the device is returned.

ASSISTIVE LISTENING DEVICES

Assistive Listening Devices are available for Jackson Hall and the Vanderhoef Studio Theatre. Receivers that can be used with or without hearing aids may be checked out at no charge from the Patron Services Desk near the lobby elevators. The Mondavi Center requires an ID to be held at the Patron Services Desk until the device is returned.

ELEVATORS

The Mondavi Center has two passenger elevators serving all levels. They are located at the north end of the Yocha Dehe Grand Lobby, near the restrooms and Patron Services Desk.

RESTROOMS

All public restrooms are equipped with accessible sinks, stalls, babychanging stations and amenities. There are six public restrooms in the building: two on the Orchestra level, two on the Orchestra Terrace level and two on the Grand Tier level.

SERVICE ANIMALS

Mondavi Center welcomes working service animals that are necessary to assist patrons with disabilities. Service animals must remain on a leash or harness at all times. Please contact the Mondavi Center Ticket Office if you intend to bring a service animal to an event so that appropriate seating can be reserved for you.

LOST AND FOUND HOTLINE

530.752.8580

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Music touches the heart

From a simple tune to the richest harmony, music expresses emotion in ways that can resonate with all of us.

We're proud to salute Mondavi Center for the Performing Arts.

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VALLEY PERFORMING ARTS CENTER

AT CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

OCTOBER 2015

ISABEL BAYRAKDARIAN

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STAY DIFFERENT

Anticipation. That sums it up. There's so much to look forward to in the new VPAC season - the return of beloved artists, the debut of new artists, and adventurous programs never seen before. The season is filled with these one-of-a-kind performances. I've handcrafted some of them myself, and some of them are the inspiration of trusted collaborators who call Southern California home. I have no greater commitment than the vision of a venue where local artists share the stage with artists from around the world, and where they are challenged to find new dimensions to their work. The 2015-16 Season Opening Night with Diavolo, New West Symphony, Jacques Heim, and Christopher Rountree is exactly that kind of monumental undertaking.

And there's you. Practically every performance is programmed with an audience in mind. Honestly, I get equally excited imagining the faces that will fill the auditorium as I do anticipating the artists who will appear onstage.

So look ahead. Try something new. Spread the word. Bring a friend. I've brought my friends -- many of the exceptional artists who will appear onstage throughout the season. Together, we can build a VPAC community worthy of this extraordinary venue. And that's why I face the new season with such a sense of excitement and anticipation.

Warmly,

Thor Steingraber, Executive Director
Valley Performing Arts Center

SHARE YOUR EXPERIENCE!

Visit ValleyPerformingArtsCenter.org/experience and complete the survey.
Your valuable feedback will help us improve our service and patron satisfaction.

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THE NATIONAL CIRCUS AND ACROBATS OF CHINA, *PEKING DREAMS*

CONTENTS

10 AN EVENING WITH LOS TIGRES DEL NORTE

14 MS LISA FISCHER & GRAND BATON

18 DIRECT FROM BEIJING THE NATIONAL CIRCUS AND ACROBATS OF THE PEOPLE'S REPUBLIC OF CHINA PERFORMING *PEKING DREAMS*

24 HANDEL AND HAYDN SOCIETY *A BICENTENNIAL CELEBRATION*

34 THE FAB FAUX

38 AN EVENING WITH LUIS CORONEL

42 ISABEL BAYRAKDARIAN, SOPRANO *MY SONGS, MY HERITAGE*

50 L.A. THEATRE WORKS, *DRACULA*

Cover: Isabel Bayrakdarian by Bo-Huang; P. 03: Thor Steingraber; P. 04-5: The National Circus and Acrobats of China, Peking Dreams courtesy of Columbia Artist Management, Inc.; P. 09: Terance McFarland courtesy of Eric Schwable; P. 10-12: Los Tigres Del Norte courtesy of AKA Management; P. 14: Lisa Fischer by Djeneaba Aduayom; P. 16: Lisa Fischer courtesy of The Kurland Agency; P. 17: Isabel Bayrakdarian by Bo-Huang; P. 18,21,22: The National Circus and Acrobats of China, Peking Dreams courtesy of Columbia Artist Management, Inc.; P. 24: Handel and Haydn Society by James Doyle; P. 34-35, 37: The Fab Faux courtesy of Elsie management; P. 38: Luis Coronel by GEC events; P. 42: Isabel Bayrakdarian by Bo-Huang; P. 44: Isabel Bayrakdarian courtesy of Schwalbe and Partners; P. 46: Serouj Kradjian courtesy of Schwalbe and Partners; P. 47: Camerata Pacifica courtesy of Schwalbe and Partners; P. 48: Varty Manouelian courtesy of Schwalbe and Partners; P. 48: Erik Arvinder courtesy of Schwalbe and Partners; P. 49: Jonathan Moerschel courtesy of Schwalbe and Partners; P. 49: Ani Aznavoorian courtesy of Schwalbe and Partners; P. 50: Los Angeles Theatre Works, Dracula courtesy of Baylin Management; P. 62: Garden Portraits by Joanne Julian; P. 65: Valley Performing Arts Center by Steve Babulijak; P. 64: Los Angeles Theatre Works, Dracula courtesy of Baylin Management; P. 67: Orange Grove Bistro by Lee Choo; P. 67: Bistro on the Terrace by Jeff Fasano; P. 68: Usher holding tickets by Steve Babulijak; P. 70: Porter Pavilion by Laura Schreiber.

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OF SEEING ALL
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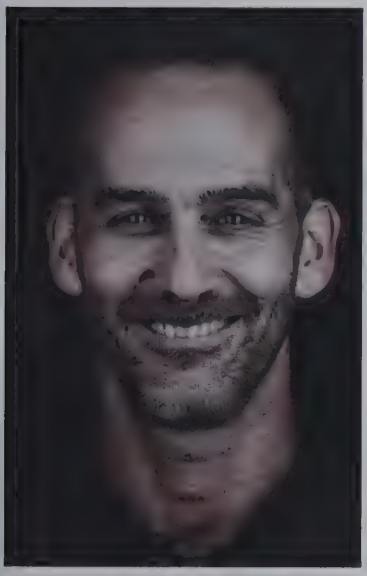

Photographed by Eric Schwable

Hi. I'm Terence McFarland, the new Associate Executive Director here at VPAC. I'm thrilled to be joining Thor and the VPAC team.

Last month, at a pre-show conversation in our lobby with Jacques Heim, the founder of Diavolo: Architecture in Motion, an audience member asked us to share an early moment of creative inspiration and I remembered being six years old and staging a backyard carnival with my fellow neighborhood kids. I realized that an audience wouldn't just materialize out of thin air and we needed a parade to draw in the crowds. A bunch of crepe paper streamers, musical instruments, noise makers, costumes and clown wigs were put to great use as we rode our bikes around the Key West naval base and "Voila!" a producing presenter was born!

I've spent my career connecting people with creativity and the arts. The first chapter was spent in NYC with stints in fashion and publishing and the last decade was spent building support systems and advocating for the arts as the head of a Los Angeles based service organization. I've experienced first hand the transformational power of the arts and I'm excited to bring my service to the CSUN campus and our Valley community.

Having served as both the president of my alumni association and a member of the board of my alma mater, CalArts, I'm eager to identify new and unique ways to engage our campus like our week-long "campus takeover" with Diavolo last month that included nine public performances, master classes, lecture/demonstrations, and an open rehearsal on the Student Recreation Center Climbing Wall.

I think of VPAC as a platform for making connections through the arts. These connections usually start with our box office. One of the key components of my portfolio is managing our box office team, both our full time staff and our student workers. I know that the best engagement occurs when we succeed our audience's expectations. We have rich and full plans to improve your box office experience. We appreciate your feedback!! Keep it coming. Our goal is to ensure VPAC is the venue you choose to return to time and again. Thanks for joining us tonight; I look forward to seeing you again soon.

Terence McFarland, Associate Executive Director
Valley Performing Arts Center

"THE MOST INFLUENTIAL REGIONAL MEXICAN GROUP IN THE UNITED STATES--THE VOICE OF THE PEOPLE"

-- BILLBOARD

AN EVENING WITH
LOS TIGRES DEL NORTE

THURSDAY, OCTOBER 1 | 8 PM

In the diverse world of Latin music, the Regional Mexican genre alone accounts for more than half of all music sales (outpacing the combined sales of pop, rock, tropical, urban and all other styles) and Los Tigres del Norte are the undisputed legends of the genre. In a cover profile on the group, *Billboard* magazine called them "...the most influential regional Mexican group in the United States... Los Tigres del Norte is not just another popular musical act.... Instead, they're widely viewed as the voice of the people." Explaining the importance of Los Tigres, the *New York Times* went even further: "Latin music's greatest statesmen are Los Tigres del Norte... Los Tigres sell millions of records, regularly top *Billboard's* Latin charts and draw tens of thousands of fans to stadiums... In short, they are among the most popular acts in Latin music today."

With more than 500 recorded songs to their credit, Los Tigres del Norte have sold over 37 million albums worldwide, while notching 22 #1 albums and more than 50 #1 singles. The group has received countless platinum records and numerous awards, including multiple Grammys and Latin Grammys, the Latin Recording Academy's Lifetime Achievement Award, and the Hispanic Heritage "Legends" Award at the Kennedy Center. Even after an unrivaled four-decade career, Los Tigres continue to be at the forefront of Latin music popularity – still performing regularly to audiences

exceeding 100,000+ a night, debuting at #1 on the charts with each album and single they release, and continually blazing new trails for the genre. The band's recent milestones include headlining Mexico's historic bicentennial celebration; the release of the first *MTV Unplugged* album dedicated to the Regional Mexican genre, *"MTV Unplugged: Los Tigres del Norte & Friends,"* which quickly went on to earn a rare Diamond sales certification, joining members of Congress for the massive Camino Americano Immigration March and Concert at the National Mall in Washington DC.

Originally from Sinaloa, Mexico - but now long based in San Jose, California - the group is composed of lead vocalist and accordionist Jorge Hernández, his brothers Hernán (bass, vocals), Eduardo (accordion, saxophone, bass, vocals), and Luis (guitar, vocals), as well as cousin Oscar Lara (drums). Early in the '70s, local impresario Art Walker was listening to a live radio broadcast of a performance in Parque de las Flores, where members of the Mexican-American community gathered on Sundays. He realized that the young performers had a special quality that would resonate with people throughout Latin America and the U.S., and they signed on with his company, Fama Records. He persuaded the group to trade their traditional acoustic sound for a style that included bass, drums, and electric guitar; success followed soon after. In the '80s the group moved to Fonovisa Records and began to collect a string of awards that continues today.

While Los Tigres del Norte has expanded its music style over time, exploring elements of boleros, cumbias, rock and waltzes, much of the band' success is still centered around their signature Norteno sound, and continuing the tradition of corridos – conveying stories through detailed and heartfelt ballads. It is through these numerous songs that Los Tigres have become known as the representative artistic voice of the Mexican and Central American immigrant community, understanding and sharing the hardships faced by people on both sides of the border. Los Tigres del Norte have continued to proudly wear this mantle of social messengers right up through their most recent #1 album *Realidades (Realities)*, which details true-life stories of danger, discrimination and social rejection often faced by Latino and immigrant communities. Heralded as "one of the best albums of the year" by So. Cal Public Radio, *Realidades* first single "La Bala" (The Bullet) tells the heartbreaking tale of unexpected loss that can occur when we do not collectively stand up to gun violence. The song was anchored in the #1 chart position in Mexico for several weeks as the country wrestled with the widely reported disappearance of 43 students. This spring, Los Tigres del Norte were also honored with a special recognition award from GLAAD for an additional new album track titled "Era Diferente" which is widely considered to be the first Norteno song to advocate for LGBT tolerance. Now, with these new tales of a constantly changing society entrenched firmly in their playlist, Los Tigres Del Norte are once again on the road – week, after week across Mexico, the United States and the rest of the Spanish speaking world - intimately connecting with each and every individual that spends an evening in front of the stage of these grand storytellers.

MS LISA FISCHER & GRAND BATON

FRIDAY, OCTOBER 2 | 8 PM

LISA FISCHER'S PERFORMANCE SPONSORED BY THE TOM AND ETHEL BRADLEY CENTER AT CSUN AND THE TOM AND ETHEL BRADLEY FOUNDATION.

MEDIA SPONSORS, KCRW, KPCC & KJAZZ

downSTAGE WITH THE FRAME

Following the performance this evening, join us for a "downSTAGE" talk with Lisa Fischer and John Horn, host of KPCC's new daily arts and culture program The Frame. This conversation will take place on stage in front of the live audience and be recorded and distributed on The Frame, which airs weekdays at 3:30pm on 89.3 FM and is available as a podcast on iTunes.

FISCHER IS ONE OF OUR GREATEST SINGERS...SHE COMPLETELY STRENGTHENED MY SPIRIT WITH HER TRADEMARK EARTH-MOTHER POWERS OF LOVE AND VULNERABILITY–NOT TO MENTION AN EXTREME VOCAL RANGE AND ECHO EFFECTS THAT WOULD MAKE YMA SUMAC ENVIOUS.
– TONY FRANKEL, STAGE AND CINEMA

Lisa Fischer is a singer who really gets around. Her life is an endless round of planes, trains, and automobiles, rehearsals and fittings. On tour with the Rolling Stones, Sting, Chris Botti, or Nine Inch Nails, her name may not be on the marquee, but she doesn't care. She's busy loving every minute of it. It's easy to see why she works all the time: her astonishing range, her spot-on intonation, her mastery of the stage, the way her tone wraps itself around your heart and won't let go, the infectious quality of her time feel: these things keep her on top of the list. But it's the sweetness of her smile, her visible pleasure in watching her band mates do their stuff, her glamorous-girl-next-door quality that make fans all over the world think she's their own secret discovery (despite the fact that the YouTube version of her duet with Mick Jagger on "Gimme Shelter" has millions of hits).

The rest of her resume is pretty impressive too: touring, recording, and music making with Tina Turner, Chaka Khan, Luther Vandross, and many others. In 1992, Lisa Fischer won a Grammy for her hit single "How Can I Ease the Pain," in an unlikely tie with Patti LaBelle. Onstage, the two singers hugged and swayed together, weeping, because Lisa was also one of the backup singers on Ms. LaBelle's award-winning song, "Burnin." Along with other top session and backup singers like Darlene Love, Merry Clayton, Patti Austin, and Judith Hill -- "the greatest artists you've never heard of" - Lisa was featured in Morgan Neville's Oscar and Grammy-winning 2013 documentary *Twenty Feet from Stardom*. In the wake of the movie's critical and popular success, Lisa found herself, unexpectedly, in the spotlight.

Now Lisa Fischer has a brand new band, Grand Baton, and together they are exploring uncharted territory. She's on to a new leg of the journey, destination unknown.

GRAND BATON

LISA FISCHER, vocals
JC MAILLARD, musical director, arranger, guitar, SazBass, and backing vocals
THIERRY ARPINO, drums and percussion
AIDAN CARROLL, bass and backing vocals

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AND FRIENDS
OF THE ARMENIAN
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(AFASP)

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ISABEL BAYRAKDARIAN, SOPRANO

My Songs, My Heritage
Serouj Kradjian, piano
Camerata Pacifica
THU OCT 22, 8PM

at the
VALLEY PERFORMING ARTS CENTER

We invite you to become a member of AFASP. For information regarding membership, please write to us at
ArmenianStudies.Alumni@csun.edu
Or call us at
(818) 677-2137

CSUN | ALUMNI AND FRIENDS OF ARMENIAN STUDIES PROGRAM

DIRECT FROM BEIJING
THE NATIONAL CIRCUS AND ACROBATS OF THE PEOPLE'S REPUBLIC OF CHINA
PERFORMING *PEKING DREAMS*

SUNDAY, OCTOBER 4 | 3 PM

A COLUMBIA ARTISTS PRODUCTION

ANDREW S. GROSSMAN, PRODUCER

DIRECT FROM BEIJING,

THE NATIONAL CIRCUS AND ACROBATS

OF THE PEOPLE'S REPUBLIC OF CHINA

PERFORMING *PEKING DREAMS*

Peking (today known as Beijing), the capital of the People's Republic of China, is a famous historical and cultural city with a history spanning 1,000 years and a wealth of precious Chinese cultural heritage including the Great Wall, the Forbidden City, the Summer Palace and the Temple of Heaven. Acrobatic art, Chinese circus and Peking Opera are Chinese cultural treasures and are beloved among the people of Peking. These art forms combine music, acrobatics, performance, mime, and dance and share many similarities with Western culture. Foreign tourists walking along the streets or strolling through the parks of Peking can often hear natives sing beautiful Peking opera, see them play diabolo or see them performing other acrobatics. *Peking Dreams*, incorporating elements of acrobatics, Chinese circus and Peking Opera, invites audiences into an artistic world full of history and wonder. The actors' flawless performance, colorful costumes and elaborate make-up will astound audiences with visual and aural treats.

PROGRAM

ACROBATIC MASTER AND HIS PUPILS

The Peking courtyard is bathed in bright moonlight. In the dim light of the training room, three children formally become pupils to an acrobatic master. Through patient teaching, the master is determined to pass his art and tradition down to his pupils.

THE DRUNKEN BEAUTY

Amidst hundreds of flowers in bloom, the imperial concubine in the Forbidden City admires the full moon while drinking and toasting. Hanging on the swing of a trapeze, the actress performs a variety of stunts. Beneath her, the beautiful maids of the palace perform the spinning plates.

MARTIAL ART

Inspired by Chinese philosophy and legend, Chinese martial art combines hard and soft elements with the philosophical principles of Yin and Yang. Actors strike, kick, throw, and jump onstage in a jubilant manifestation of freedom and boldness.

SOLO ON A POLE

This performance represents a perfect combination of energy and beauty beyond compare.

CONTORTION WITH CARPETS' SPINNING

In the Forbidden City, the Emperor and his maids drink wine and dance. Artfully waving long sleeves, the maids sway and twirl with a tapestry. This act is a combination of dancers' long sleeves in classical Chinese dance, contortion and carpet spinning, and a reflection of suppleness and beauty.

HOOP DIVING

Everyone is merely a transient guest in Beijing, a fast-developing modern city, and each visitor is prone to a sense of loneliness. This seemingly negative attitude is a vivid picture of how helpless the people of Beijing sometimes feel. Young people work at an extreme pace and constantly achieve new speed records. The two actors sweep past two hoops on the table, backward somersault past five hoops, execute a 360-degree twist past five hoops, and backward somersault past six hoops. The actors perform with enormous vitality, spirit and extraordinary skills in a perfect representation of Peking culture.

INTERMISSION

DIABOLO

Diabolo has a long history in China, initially as a game in the imperial palace and then becoming popular among the greater population. The diabolo craze swept Peking and to this day is known to every household there. The diabolo comes alive in the hands of the girls who fly backwards and forwards, allowing us to see the quickness, gracefulness and even humor of the performers.

AERIAL SILK

A boy from Peking is handsome and forthright; a girl from Peking is beautiful and elegant. From acquaintance to friendship, and from friendship to love, the couple represents a moving, romantic story. The actor and actress move and dance with remarkable skill on the colored silk high above the floor. They at times express tender and romantic sentiments, hugging tightly, and at other times gaze deeply into each other's eyes, deeply emphasizing the sentiment and glamour.

UMBRELLAS, FEET JUGGLING & HULA HOOPS

In autumn, the weather of Beijing is unpredictable: sometimes sunny and peaceful and sometimes raging and stormy. Dexterous and quick in action, the performer juggles umbrellas by feet. The umbrellas fly on the girl's feet and the hoops twirl around the other girls. This act demonstrates the flexibility and beauty of the Chinese circus and acrobatic art.

STRAW HATS' JUGGLING

In old Peking, a rich family marries off their daughter and many people take part in the merry-making. The actors perform various stunts while holding straw hats and spinning them high in the air in this humorous and popular program.

BICYCLE STUNTS

This act is based on a famous Peking Opera story, The Generals of the Yang Family. Accompanied by music and dressed in the costume of women warriors, the acrobatic girls execute spectacular and stunning tricks on their bicycles.

FINAL ACT: BALANCING ON HIGH CHAIRS

The Great Wall, the greatest miracle created by the people of China, is recognized as a symbol of Peking. It has witnessed thousands of years of Chinese culture; it has heard the drums of war roaring; it has seen countless dynasties rise and fall; it can tell of the vicissitudes of history. In this piece, the actor flawlessly executes various stunning and breathtaking movements on stacked-up chairs.

FINALE

The final act ends with a finale featuring all performers!

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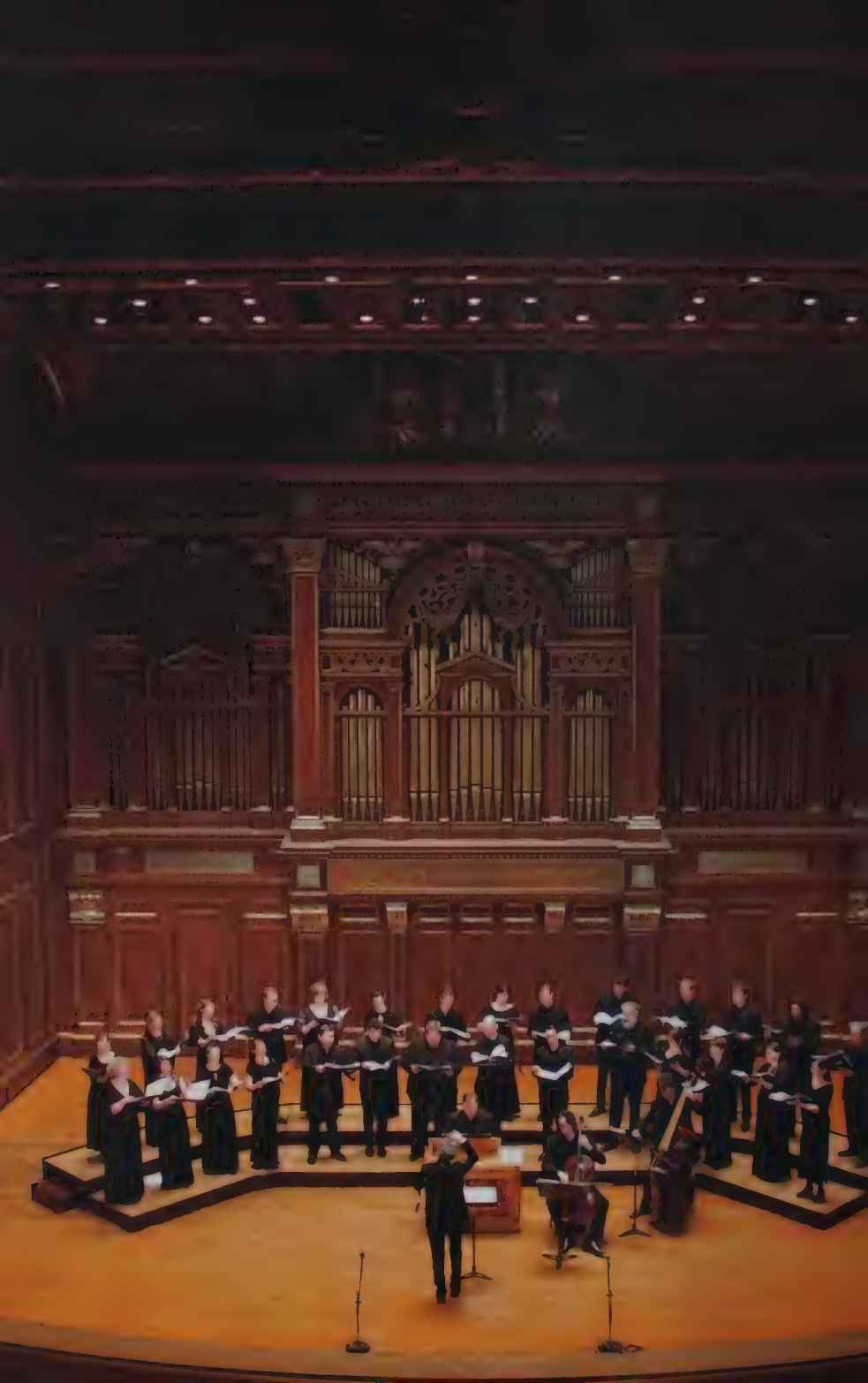

HANDEL AND HAYDN SOCIETY

A BICENTENNIAL CELEBRATION

HARRY CHRISTOPHERS,
ARTISTIC DIRECTOR AND CONDUCTOR

AISSLINN NOSKY, VIOLIN

PERIOD INSTRUMENT ORCHESTRA AND CHORUS

THURSDAY, OCTOBER 15 | 8 PM

SUPPORT FROM THE COLBURN FOUNDATION

MEDIA SPONSOR, KUSC

CORONATION ANTHEM NO. 1, *ZADOK THE PRIEST*
GEORGE FRIDERIC HANDEL (1685-1759)

CONCERTO FOR TWO VIOLINS IN A MINOR, OP. 3, NO. 8
ANTONIO VIVALDI (1678-1741)

Allegro
Larghetto e Spiritoso
Allegro
Aisslinn Nosky, leader and violin
Susanna Ogata, violin

"SUMMER" FROM THE FOUR SEASONS
VIVALDI

Allegro mà non molto
Adagio
Presto
Aisslinn Nosky, leader and violin

CORONATION ANTHEM NO. 3, THE KING SHALL REJOICE
HANDEL

Intermission

SINGET DEM HERRN EIN NEUES LIED, BWV 225
J.S. BACH (1685-1750)

PART THE THIRD FROM MESSIAH HANDEL
MARGOT ROOD, SOPRANO
EMILY MARVOSH, CONTRALTO
STEFAN REED, TENOR
DAVID MCFERRIN, BASS

HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA

VIOLIN I
Aisslinn Nosky †
Joan & Remsen Kinne Chair
Fiona Hughes
Julie Leven
Krista Buckland
Reisner
Guiomar Turgeon
Lena Wong

VIOLIN II
Susanna Ogata * °
Dr. Lee Bradley III Chair
Tatiana Daubek
Abigail Karr
Julia McKenzie
Jane Starkman
Katherine Winterstein

VIOLA
Jenny Stirling °
Chair funded in memory of Estah & Robert Yens
Anne Black
Ann Garlid
David Miller

CELLO
Guy Fishman °
Candace & William Achtmeyer Chair
Paul Dwyer
Sarah Freiberg
Colleen McGary-Smith

BASS
Robert Nairn °
Amelia Peabody Chair
Anthony Manzo

OBOE
Stephen Hammer °
Chair funded in part by Dr. Michael Fisher Sandler
Priscilla Herreid

BASSOON
Andrew Schwartz

TRUMPET
Jesse Levine °
Bruce Hall
Vincent Monaco

TIMPANI
Gary DiPerna

ORGAN/HARPSICHORD
Ian Watson
Organ chair funded in perpetuity in memory of Mary Scott Morton

† concertmaster
** assistant concertmaster*
° principal

String players are listed alphabetically within each section, after the principal

HANDEL AND HAYDN SOCIETY CHORUS

FUNDED IN PERPETUITY BY JANE AND WAT TYLER
CHORUS PREPARED BY HARRY CHRISTOPHERS

SOPRANO
Elissa Alvarez
Jennifer Ashe
Sarah Brailey
Jessica Cooper
Monica Hatch
Shannon Larkin
Margot Rood
Jacquelyn Stucker
Brenna Wells
Sarah Yanovitch

ALTO
Douglas Dodson
Mary Gerbi
Katherine Growdon
Catherine Hedberg
Miranda Loud
Emily Marvosh
Clare McNamara
Gerrod Pagenkopf

TENOR
Michael Barrett
Jonas Budris
Marcio de Oliveira
Eric Perry
Stefan Reed
Patrick T. Waters

BASS
Jonathan Barnhart
Glenn Billingsley
Jacob Cooper
Bradford Gleim
David McFerrin
Donald Wilkinson

FOR OPUS 3 ARTISTS:
David V. Foster
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Leonard Stein
SVP, Director, Touring Division
Derrick McBride
Manager, Artists & Attractions
Irene Lönnblad
Associate, Touring Division
Kay McCavic
Tour Manager

HANDEL AND HAYDN SOCIETY

For 200 years the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the U.S. and is celebrating its Bicentennial with special concerts and initiatives to mark two centuries of music making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and also provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and Classical music that use instruments and artistic techniques from the time period in which the music was written. H+H presents a nine-program subscription series at Boston's Symphony Hall, NEC's Jordan Hall, and at Sanders Theatre, reaching nearly 3,000 subscribers and over 18,000 single-ticket attendees each year. Listeners can also hear H+H on 99.5 WCRB, National Public Radio, and American Public Media broadcasts, and the organization maintains an active touring schedule including performances this season in California, Montreal, and Washington, D.C.

In 1985 H+H established the Karen S. and George D. Levy Education Program and now reaches over 10,000 children each year through public school visits, chorus partnerships, in-school music instruction, and a Vocal Arts Program that includes five youth choruses. H+H also maintains partnerships with higher education institutions including New England Conservatory, MIT, and the Massachusetts College of Art and Design, giving college students opportunities to learn about and develop mastery in Baroque and Classical music. The Heartstring program gives free concert tickets to children and adults who could not otherwise attend performances, and H+H presents free concerts and lectures at local libraries, community centers, and museums.

HARRY CHRISTOPHERS, ARTISTIC DIRECTOR

The 2015–2016 Bicentennial Season marks Harry Christophers' seventh as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the U.S. by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The

Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems,* a CD that also received a 2010 Grammy Award nomination, as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music,* presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's Vespers, will be screened in 2015.

Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.

AISSLINN NOSKY, *VIOLIN*

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, drawing new audiences to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012, as well as her 2013 CORO recording of Haydn's Violin Concerto in G Major with the Handel and Haydn Society.

Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally-renowned ensemble.

SUSANNA OGATA, *VIOLIN*

Susanna Ogata enjoys an active performance schedule in greater New England and beyond. Dedicated to exploring music on historical instruments, Ms. Ogata has participated in concerts and appeared as soloist with the Bach Ensemble led by Joshua Rifkin, Arcadia Players, Newton Baroque, and Blue Hill Bach. She is a founding member of several period instrument chamber ensembles including the Boston Classical Trio, Copley String Quartet, and the Coriolan String Quartet. She has also performed on the Sarasa, Music at Eden's Edge, Cambridge Society for Early Music, and Boston Early Music Festival series concerts. With fortepianist Ian Watson, her first of four CDs surveying the complete Sonatas for Fortepiano and Violin of Beethoven has been recently released on the CORO label receiving praise for "elegant readings that are attentive

to quicksilver changes in dynamics and articulation. Their performance of the Sonata No. 4 in A minor is darkly playful, their "Kreutzer" Sonata brilliant and stormy." (New York Times)

Ms. Ogata's teachers have included Charles Castleman and Laura Bossert, and she has studied baroque violin with Dana Maiben. She also worked extensively with Malcom Bilson and Paul O'Dette while completing her undergraduate and graduate studies at the Eastman School of Music.

MARGOT ROOD, *SOPRANO*

Margot Rood, soprano, has been performing with the Handel and Haydn Society Chorus since 2010. Recent and upcoming solo appearances include Seraphic Fire, A Far Cry, Tucson Chamber Artists, Back Bay Chorale, and Brookline Symphony.

Ms. Rood has performed as soloist with some of the United States' premiere new music ensembles. Notable engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold,* Kati Agocs' *Vessel* and Soprano Evangelist in Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, and the world premiere of Christopher Trapani's *Past All Deceiving* with Argento Ensemble. Ms. Rood is a core member of the Lorelei Ensemble and is a founding member of the Michigan Recital Project, which features commissions by emerging composers.

EMILY MARVOSH, *ALTO*

American contralto Emily Marvosh has been performing with the Handel and Haydn Society since 2010. Recent solo appearances include the Charlotte Symphony, Music at Worcester, Back Bay Chorale, Opera Boston, and Boston Lyric Opera.

She is a founding member of the Lorelei Ensemble. A frequent recitalist and proud native of Michigan, she has also created a chamber recital that celebrates the history and culture of her home state. Upcoming solo engagements include performances with the Tucson Symphony Orchestra, Chorus Pro Musica, and the Nashoba Valley Chorale.

STEFAN REED, *TENOR*

Tenor Stefan Reed has sung with the Handel and Haydn Society Chorus since 2009 and include solo performances of Beethoven's Ninth Symphony with the Arcadia Players and the Worcester Chorus, Mozart's Requiem and Haydn's *Missa in tempore belli* with the Dedham Choral Society, Bach's Mass in B Minor with Boston Cecilia, and Britten's *Cantata Misericordium* with Coro Allegro. Other solo performances include Mozart's Requiem, Rachmaninoff's Vespers, and Schumann's Paradise and the Peri with the Back Bay Chorale, as well as numerous performances with the Miami-based Seraphic Fire, Marsh Chapel Choir and Collegium, the Tanglewood Chamber Music Ensemble, and both the Boston and Maryland Masterworks Chorales.

DAVID MCFERRIN, *BARITONE*

Baritone David McFerrin has been a member of the Handel and Haydn Society Chorus since 2012 and appeared as King Mark in Frank Martin's *The Love Potion* and Kuligin in Janacek's *Kátya Kabanová,* both with Boston Lyric Opera. This season McFerrin debuts with the Springfield (Mass.) Symphony in Schubert's Mass in G Major and performs Charpentier's Vespers with the Green Mountain

Project. Past concert highlights include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, Monteverdi's Vespers of 1610 at St. Mark's Basilica in Venice, and appearances with the Boston Pops.

PROGRAM NOTES

A MUSICAL CELEBRATION 200 YEARS IN THE MAKING

On December 25, 1815 at 6:00 pm, the Handel and Haydn Society opened its inaugural concert at King's Chapel with Part 1 from *The Creation* by Joseph Haydn (1732-1809). Selections from oratorios by George Frideric Handel (1685-1759) interspersed with English anthems completed the three-hour concert. The music on today's concert, which features one of H+H's namesake composers, celebrates some of the composers and works from its two-hundred year history of continuous performances.

The Handel and Haydn Society was founded about nine months prior to its first concert when several men met in Boston to discuss the feasibility of forming a new singing society. The founders acted quickly and by the end of April a constitution outlining the organization's goal of "improving the style of performing sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers" was approved by the original members. Membership was open to any man with "a good singing voice." Women sang in the chorus from the first days of the Handel and Haydn Society; however, they officially participated only as invited guests until 1967, the first year women were accepted a members.

Throughout 1815, H+H grew steadily; for the first concert there were 100 singers, (ninety men and ten women) accompanied by an orchestra of thirteen, performing for an audience of about 1,000. Demand for tickets was high and a Boston newspaper hoped the concert would be "immediately announced for repetition." The second concert was soon scheduled for the following January.

Portions of Handel's *Messiah* were performed at the first H+H concert, including the "Hallelujah" Chorus as the final work. In 1818, H+H presented the first complete performance of *Messiah* in America. Although initially performed throughout the concert season, which generally lasted from November or December to May or June, since 1854, H+H has performed *Messiah* annually in December.

Handel's Coronation Anthem No. 1, *Zadok the Priest,* was published in conjunction with H+H in 1819. Two sets of text were provided for Handel's anthem; the first was the text which Handel set and the second was a Christmas text by Rev. Dr. Gardiner, from Boston's Trinity Church.

Handel composed four anthems to be sung at the October 1727 coronation of King George II and Queen Caroline. *Zadok the Priest,* the story of which has been part of English coronations since 973, was sung at the Anointing ceremony. Handel crafts a powerful and lasting effect with the clarity of his choral and orchestral writing; it is no wonder that this anthem has been sung at every English coronation since 1727.

The third anthem, *The King Shall Rejoice,* was sung at the Crowning and equals the first anthem in its feeling of joy, balanced with reflection. The cascading lines on the word "blessings" sound exuberant; these are matched by the steadiness and stability of the

entrances of each individual part. The blessings are, in effect, the result of the fundamental, underlying musical order.

For H+H, the mid-nineteenth century was a time of expansion not only in the size of the organization (membership reached an all-time high of some 700 singers) but also the repertoire performed. American premieres of Handel oratorios were given, including Samson in 1845 and Jephtha in 1867; Boston premieres included Mendelssohn's *Elijah* in 1848, Mozart's Requiem in 1857, Handel's *Israel in Egypt* in 1859, and Verdi's Requiem in 1878.

H+H first performed music by Johann Sebastian Bach (1685-1750) as part of its 50th Anniversary Festival in 1865 and Bach's music, such as the American premiere of the complete *St. Matthew Passion* in 1879, has remained a distinctive part of H+H's history. In today's performance of his motet *Singet dem Herrn,* BWV 225, we will hear double chorus with strings, an ensemble Bach used in motet performances. Bach's position in Leipzig required that he provide music for special occasions, however, no specific occasion has been definitively associated with this motet, composed between 1726 and 1727.

Bach sets the opening text rather delicately, with bell-like articulations that begin in the upper voices, but are eventually heard in all the voice parts. Next, he overlaps and weaves two texts, one a hymn and the other a response. Not surprisingly, Bach sets the final text to a magnificent fugue. Interestingly, when Mozart heard this motet during a visit to St. Thomas Church in 1789, he is said to have exclaimed, "Now there is something one can learn from!"

Beginning in the 1980s, the instrumental and vocal music of Antonio Vivaldi (1678-1741) became a welcomed addition to H+H concerts. Today's concert includes the Concerto for Two Violin in A minor, op.3, no. 8 followed by "Summer" from *The Four Seasons.*

Vivaldi titled his highly successful opus 3 collection of concertos, *L'estro armonico.* Sometimes rendered as "The Musical Fantasy" or "The Harmonic Whim," these translations attempt to convey the effect of Vivaldi's concertos in which a pattern is first established and then altered with unexpected twists and turns, such as in the solo passages of the outer movements. These are balanced with sections for the larger ensemble, the ritornelli, which are a stabilizing, but never a staid force.

One of the most recognized compositions by Vivaldi, *The Four Seasons (Le quattro stagioni)* was published in 1725, as part of a larger collection of 12 solo concertos. Each concerto has a corresponding sonnet that describes a scene associated with that season; even the performing score is marked with letters that correspond to lines in the sonnets to create a one-to-one correspondence between the poems and the music.

When the Handel and Haydn Society was founded in 1815, Haydn's music was new or contemporary and Handel represented the traditions on which choral music was based. In the nineteenth and early twentieth centuries, H+H concerts regularly programmed the music of past masters and contemporary composers. In the late twentieth century, H+H adopted historically informed performance practice, renewing its mission to perform "the works of Handel and Haydn and other eminent composers."

Teresa M. Neff,
H+H Historically Informed Performance Fellow

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THE FAB FAUX

THE BEATLES' COMPLETE HOLLYWOOD BOWL AND DODGER STADIUM CONCERTS, '64 - '66

WITH THE HOGSHEAD HORNS

SATURDAY, OCTOBER 17 | 8 PM

MEDIA SPONSOR, KCSN

WELCOME TO AN EVENING SHOWCASING THE ESSENCE OF THE BEATLES' EARLY YEARS - A FIRST FOR THE FAB FAUX IN L.A.!

The Fab Faux will honor Los Angeles history with a look back at the songs performed by The Beatles at the legendary Hollywood Bowl concerts of 1964 and 1965. But wait! There is more: The Fab Faux will also honor the Dodger Stadium concert of 1966. – *Rich Pagano*

With a commitment to the accurate reproduction of The Beatles' repertoire and an emphasis on the later works never performed live by the Beatles, The Fab Faux are known for their painstaking recreations of the iconic band's songs and treat the seminal music with unwavering respect. Far beyond a cover band, they play the music of The Beatles so impeccably that one must experience it to believe it. Complex material like "Strawberry Fields Forever" or "I Am the Walrus" are performed in complete part-perfect renditions, and harmony-driven songs such as "Because," "Nowhere Man" and "Paperback Writer" are reproduced not only note-for-note, but with extra vocalists to achieve a double-tracked effect.

The Fab Faux are five of the hardest working musicians in New York City and their musical virtuosity completely up-ends the concept of a Beatles tribute band. Far beyond performing extended sets of cover versions, their astounding shows are an inspired re-discovery of the Beatles' musical magic and they tackle the group's most demanding material live onstage in a way that has to be experienced to be believed.

Calling them "the greatest Beatles cover band – without the wigs" *Rolling Stone* senior editor David Fricke wrote, "The Faux invigorate the artistry of even the Beatles' most intricate studio masterpieces with top chops and Beatle maniac glee," and Dave Marsh, legendary rock critic and Sirius radio host raved, "The Fab Faux have the hardest job in the history of rock and roll and they pull it off…well. All rock bands want to be like the Beatles; these guys have the nerve to BE the Beatles. Amazingly, they're so good at it you learn new things about the originals." Approaching the songs with the intent of playing them live as accurately in musical reading and in spirit as possible, The Faux's breathtaking performances tend to dispel all concertgoers' previous notions of a Beatles tribute act.

"THE FAUX INVIGORATE THE ARTISTRY OF EVEN THE BEATLES' MOST INTRICATE STUDIO MASTERPIECES WITH TOP CHOPS AND BEATLE MANIAC GLEE. THEY HAVE THE HARDEST JOB IN THE HISTORY OF ROCK AND ROLL AND THEY PULL IT OFF…WELL."

The Fab Faux are a labor of love born in 1998 when Will Lee, bassist for Paul Shaffer's CBS Orchestra on the *Late Show With David Letterman* (and who's played with all 4 Beatles), decided

he would organize the greatest Beatles band without any props, such as period wardrobe, fake accents and wigs and, instead, focus on the intricacies and soul of the music. Rounding out the line-up are Jimmy Vivino, music director and guitarist for Conan O'Brien and long time music partner of Levon Helm, John Sebastian and Laura Nyro; lead-singing drummer and producer Rich Pagano who's performed with Rosanne Cash and Roger Waters, among others; guitarist Frank Agnello, known for performing with Marshall Crenshaw and Phoebe Snow; and ace keyboardist and guitarist Jack Petruzzelli who's played with artists Rufus Wainwright and Patti Smith. All five principals contribute vocals, making the Faux's soaring harmonies as resonant as their multi-instrumental chops. Their harmonies are further enhanced by The Creme Tangerine Strings, and the four-piece Hogshead Horns who've performed with the Blues Brothers, Blood, Sweat & Tears and Saturday Night Live band alums.

The Faux's high energy shows have generated serious buzz not only at top New York City venues including sold out shows at Radio City Music Hall and The Beacon Theater in New York City, with Beatles fans, movie stars and world class musicians in attendance, but at major dates in Los Angeles, Atlanta, Las Vegas, Park City, Utah (Sundance), Philadelphia, Boston, Chicago and Toronto as well. They've headlined four of Liverpool's annual Beatle Festivals, playing before 35,000 Beatle fanatics. While in England, they had the rare honor of recording an original song at Abbey Road Studios and delighted the masses by performing live on the *Howard Stern Show* and *The Mark and Brian Show*. Benefits and events include the J.V.C., the N.B.A. and the Michael J. Fox Parkinson's Research Foundation. Television appearances include *Late Show with David Letterman* and *Late Night* with Conan O'Brien.

"It's not just a cover band," says the Faux's Pagano. "This is the greatest Pop music ever written, and we're such freaks for it...." Vivino adds, "It's constant archaeology. Imagine the instrumental complexities of 'Strawberry Fields Forever' and 'A Day in the Life' performed part-perfect with an orchestra. The lush, multi-layered harmonies of 'Because' and 'Eleanor Rigby' sung note-for-note [and] the adrenaline rush of 'Helter Skelter' and 'Paperback Writer,' delivered spot on...." Vivino continues, "Whenever anyone saw The Beatles perform, it was just the four guys. You never saw them on stage with a sitar or a string section. We have all that stuff."

AN EVENING WITH
LUIS CORONEL

LATINAZO MUSICAL CONCERT SERIES

SUNDAY, OCTOBER 18 | 7 PM

Luis Coronel has conquered the Billboard charts, become a fixture on top-rated television shows, toured consistently to sold-out venues and has recorded signature songs of love that have catapulted the singer/songwriter into the hearts of America and beyond. A social media phenom with followers in the millions, a spirited fan base and a rapidly rising career of fever-pitch proportions, the charming teen star embodies and inspires the best of the youthful, smart and savvy millennial generation.

The Huffington Post recently called Luis a "...phenomenon as organic as the Beatles...," while Billboard in 2014 crowned the 19-year-old crooner as one of the 21-Under-21 entertainers having substantial impact in music along with his peers Justin Bieber, Lorde, Becky G and Austin Mahone, among others.

Luis has become one of the most revered recording artists of Generation Y. His sound is rooted in Regional Mexican music and his fashion style echoes the classic vibe of the Rat Pack days of the '60s. Luis is an All-American guy unabashedly openhearted, dapper in suits and ties and unafraid of being accessible and vulnerable to his fans through music, warm embraces and charity work. He navigates two cultures and is continually connecting to a diverse and rapidly growing demographic with his young spirit, witty persona and a treasure trove of romantic songs that often leave concertgoers swooning for more.

Born Luis Miguel Coronel Gamez in Tucson, Arizona, Luis has become one of the most successful entertainers in Latin music. To many he's the dreamy guy with a smooth voice and sweet smile, but it is his openness that resonates with his fans. As Luis' career blossoms, it is his values, integrity and work ethic that he learned early in life from his hard-working parents who taught their children the value of honest work and strong principals.

Little did Luis know that he was preparing for a career in music as he used social media to make friends, share photos, videos and connect with an online group of followers who would eventually become his fans. The biggest surprise came during Luis' mid-teens when he uploaded his own version of Mexican songwriter Horacio Palencia's song "Mi Niña Traviesa" ("My Mischievous Girl") to Facebook. The next day, Luis woke up to discover his version of the catchy love song had received thousands of likes on the social media network. His accidental career was born.

The 6-foot-tall singer dreamed of a different path at first, but it was music that moved him artistically and creatively. "I was thinking that professional baseball might be the way to go since I played and love the sport," says Luis, who for a brief time also trained as a boxer. "But it is music that became a major part of my life and it gradually grew into something bigger, and ultimately, a career."

Luis became the youngest solo artist in 13 years to hit No. 1 on Billboard's Top Latin Albums, a feat made possible with "Quiero Ser Tu Dueño," which has already been certified gold by the Recording Industry Association of America, and already approaching platinum status as well.

"The last few years have been exciting and inspiring," Luis says. "I'm thankful for all the good things that are coming my way, but I'm most appreciative to family, the passionate fans and everyone who has believed in me."

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ISABEL BAYRAKDARIAN, SOPRANO

MY SONGS, MY HERITAGE

SEROUJ KRADJIAN, PIANO
CAMERATA PACIFICA

THURSDAY, OCTOBER 22 | 8 PM

SUPPORT FROM THE COLBURN FOUNDATION

SPONSOR, CSUN ALUMNI AND FRIENDS OF THE ARMENIAN STUDIES PROGRAM

MEDIA SPONSOR, KUSC

13TH ANNUAL DANIEL PEARL WORLD MUSIC DAYS EVENT

"Daniel Pearl World Music Days is an international network of concerts that use the power of music to reaffirm our commitment to tolerance and humanity"

– DANIEL PEARL WORLD MUSIC DAYS

Canadian soprano Isabel Bayrakdarian returns to her roots in a program featuring Armenian music through the centuries. Joined by Camerata Pacifica and pianist Serouj Kradjian, this evening's performance promises to be an exciting journey of musical exploration and discoveries.

MY SONGS, MY HERITAGE

I. "DIRAMAYR HYMNS" FOR VOICE AND CELLO (WORLD PREMIERE)
SEROUJ KRADJIAN

Zartir Nazeli (Arise, Graceful One) 18th century hymn
Hamemad Kez (Incomparable One) 19th century hymn
Panin Hor (Promise of God) 13th century hymn

II. GOMIDAS/ASLAMAZIAN FOR STRING QUARTET

Chinar Es
Al Ayloughs
Vagharshabadi Bar

III. GOMIDAS FOLK SONGS
FATHER GOMIDAS (ARR: S. KRADJIAN)

Akh Maral Jan (Ah, dear Maral)
Dzirani Dzar (Apricot Tree)
Oror (Lullaby)
Ervoom Em/Shogher Jan (Burning with love/Dear Shogher)
Hoy Nazan (Dear Nazan)

Intermission

IV. TROUBADOUR SONGS (18TH CENTURY)
SAYAT NOVA (ARR: S. KRADJIAN)

Nazani (Graceful one)
Blbooli Hit (The Nightingale)
Kani voor Janim (As long as I'm alive)
Kamancha

V. ARMENIAN CHAMBER MUSIC

Sari Siroun Yar (arr. S. Kradjian)
Piano Trio Gayane Chebotaryan

VI. 20TH CENTURY ARMENIAN SONGS
(ARR. S KRADJIAN)

Bjingo - Parsegh Ganatchian
Koon yeghir balas (Lullaby) - Ganatchian
Khnjouyki Yerk (Feast Song) - Aram Khachaturian
Yerevan - Khachaturian
Tcheknagh Yeraz (Beautiful Dream) - Arno Babadjanian

Isabel Bayrakdarian is an eagerly anticipated visitor to opera houses and concert halls the world over, who revels in an artistic scope ranging from operas old and new to sacred music and art songs of many lands, languages, and genres.

On the opera stage her roles range from Debussy's Mélisande to Poulenc's Blanche in Dialogues des Carmélites and Janáček's Vixen. She has appeared regularly at Canadian Opera Company, the Metropolitan Opera, Lyric Opera of Chicago, Paris Opera, Covent Garden and in Houston, Barcelona, Salzburg, and Los Angeles.

Ms. Bayrakdarian has appeared in concert with the premier orchestras of New York, Boston, Chicago, Toronto, San Francisco, Los Angeles, Pittsburgh, Minnesota, Vancouver, and Montreal under an imposing array of today's leading conductors. Recent collaborations include engagements with Cincinnati, Indianapolis, and Toronto Symphonies; Tafelmusik Baroque Orchestra; RAI Torino; and Camerata Salzburg. Her recitals are widely applauded for their eclectic repertoire and unfailing communicative grasp of language and style.

Isabel's Juno and Grammy Award-winning discography includes projects as diverse as baroque arias about Cleopatra, 19th-century songs of Pauline Viardot-Garcia, Mozart arias and duets; Spanish, Brazilian and Argentine songs; works of the Armenian composer Gomidas Vartabed; collection of Tangos; songs of medieval troubadours in Troubadour & the Nightingale; Gorecki's Symphony No. 3; Mahler's Symphony No. 2; the soundtrack to The Lord of the Rings: The Two Towers and Ararat; and a dance remix with the trance band Delerium.

Ms Bayrakdarian is the recipient of many awards, including the Marilyn Horne Foundation Award, Queen Elizabeth II Golden Jubilee and the Diamond Jubilee Medals, the Arbor Award from the University of Toronto, the George London Foundation Award, and the Canada Council's Virginia Parker Prize. She holds an Honorary Doctorate from Wilfrid Laurier University, and an Honorary Fellowship from the Royal Conservatory of Music. Ms Bayrakdarian is on the Voice Faculty at University of California Santa Barbara (UCSB). Her most recent recording of Respighi's Il Tramonto will be released in Fall 2015. Visit Isabel at: facebook.com/IsabelBayrakdarian

SEROUJ KRADJIAN, PIANO

Canadian pianist and composer Serouj Kradjian has established himself as a versatile artist whose readiness to break boundaries and explore different styles has made him an exciting voice on the international music scene.

The *New York Times* has described

Juno award-winning and Grammy-nominated Kradjian's playing as a "persuasive balance between elegance and spirit." *The Globe* and *Mail* called him "a keyboard acrobat" of "crystal virtuosity," and the *Frankfurter Allgemeine* noted that he had a "fiery temperament and elegant sound" with "a technique to burn."

Kradjian has appeared with the Vancouver Symphony, the Russian National Orchestra, and the Armenian Philharmonic. Solo chamber music recitals and premieres of his compositions have taken Mr. Kradjian to major Canadian cities and to New York, Boston, San Francisco, and Los Angeles. International appearances include London, Paris, Munich, and Madrid, as well as the Far East.

Kradjian's discography includes the acclaimed 12 Transcendental Etudes and Piano Concerti by Franz Liszt, and Robert Schumann's three sonatas for violin and piano (with Ara Malikian). He received Juno Awards for his classical recordings in 2006 and 2013, and his 2008 orchestral arrangements of folk songs by Gomidas, Armenia's national composer, earned him a Grammy award nomination.

In April 2015, Mr. Kradjian's new composition "Cantata for Living Martyrs," dedicated to the centenary of the Armenian Genocide, was premiered by the Fresno Philharmonic and Chorus, which becomes the only professional music organization in the U.S. to premiere a work specifically dedicated to the Genocide Centenary.

CAMERATA PACIFICA

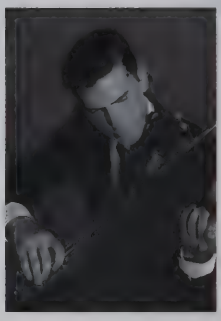
Founded in 1990, Camerata Pacifica is a premier, internationally recognized, classical music organization. Under the leadership of Adrian Spence, Camerata Pacifica has become one of the most notable chamber music organizations in the country, distinctive not only for its exceptional artistic quality, but also for its vibrant sense of community. Camerata programs revolve around a core group of nine national and internationally based principal musicians. These artists bring incredible depth, skill and passion to their work, energizing and reenergizing standard, contemporary and newly commissioned repertoire. The principals are joined for most programs by a stellar roster of guest artists. The ensemble is brought together to present a resident series of five concerts during eight months of the year in four Southern California cities: Ventura, San Marino, Los Angeles and Santa Barbara.

VARTY MANOUELIAN, 1ST VIOLIN

Varty Manouelian made her American debut in 1993 with the North Carolina Symphony as First Prize winner of the Bryan International Competition. She has also been a prizewinner at a number of other competitions, including the Kotzian International Competition in Czechoslovakia and the Wieniawski International Violin Competition in Poland.

Manouelian has recorded and appeared as a soloist with numerous orchestras in the United States and internationally. Her chamber music performances include participation at the Marlboro Music Festival and the Olympic Music Festival, among others. She has collaborated with Bruno Canino, Nobuko Imai and Thomas Adès, and members of the Juilliard, Guarneri, and Mendelssohn string quartets.

Since joining the Los Angeles Philharmonic in 2004, Manouelian has frequently performed at the Philharmonic's Chamber Music Society and Green Umbrella new music series. Currently teaching at the Colburn School, Varty Manouelian holds degrees from the State Music Academy in Bulgaria and the Cleveland Institute of Music.

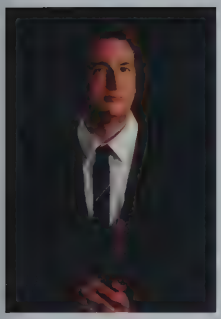


ERIK ARVINDER, 2ND VIOLIN

Dividing his time between his native Stockholm, Sweden and Los Angeles, Erik Arvinder is an enterprising chamber and orchestral violinist across Europe and the United States. He has been an avid performer, arranger and orchestrator in the Los Angeles area since 2010.

After completing undergraduate and graduate studies at the Royal College of Music in Stockholm, Erik became the youngest permanent member of the first violin section in the Royal Stockholm Philharmonic Orchestra. He has served as the concertmaster of a number of renowned Swedish ensembles and worked with distinguished conductors such as Alan Gilbert, Kurt Masur, and Esa-Pekka Salonen.

Erik is one of the founding members of the Vamlingbo String Quartet, which will release its debut recording with acclaimed clarinetist Emil Jonason 2015. Additionally, he is known for his arrangements and orchestrations. His works have been performed and recorded by ensembles led by celebrated conductors, including Gustavo Dudamel. Erik recently arranged music for Anne Sofie von Otter's upcoming performances with cellist Steven Isserlis and pianist Bengt Forsberg.



JONATHAN MOERSCHEL, VIOLA

Jonathan Moerschel began studying the viola and chamber music at the age of sixteen. He made his Boston Symphony Hall solo debut with the Boston Pops Orchestra, directed by Keith Lockhart, in 1997 after taking first prize in the Boston Symphony Orchestra Concerto Competition. He received his bachelor's and master's degrees in viola performance from the University of Southern California and an Artist Diploma from The Juilliard School in String Quartet Studies.

He is the violist of the renowned Calder Quartet, which recently received the 2014 Avery Fisher Career Grant. They have performed at top halls and festivals across the globe including Carnegie Hall, Santa Fe Chamber Music Festival, Melbourne Festival, Walt Disney Concert Hall, and Hollywood Bowl.

Moerschel is an Adjunct Professor of Viola and Chamber Music at Azusa Pacific University and has collaborated with eminent musicians Joshua Bell, Edgar Meyer, Joseph Kalichstein, and Anne-Marie McDermott. He plays on the late 16th century "ex-Adam" Gaspar Da Salo viola on generous loan from the Stradivari Society.

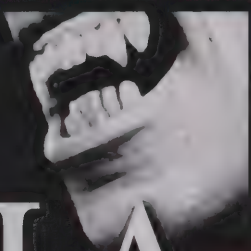
ANI AZNAVOORIAN, CELLO

Cellist Ani Aznavoorian delivers "[s]corchingly committed performances that wring every last drop of emotion out of the music. Her technique is well-nigh immaculate, she has a natural sense of theater, and her tone is astonishingly responsive" (*The Strad*). She is in great demand as a soloist and chamber musician for prestigious ensembles and has appeared as recitalist and chamber musician in over twenty countries. She is the recipient of numerous awards, including Presidential Scholar in the Arts, performing as soloist at the Kennedy Center.

Ms. Aznavoorian received her master's degree in music from the Juilliard School. Teaching is an important part in her career, having taught at the University of Illinois in Champaign/Urbana and for the Great Mountains Music Festival in South Korea. Ms. Aznavoorian enjoys performing new music and has premiered three important pieces in the cello repertoire.

L.A. THEATRE WORKS

LATW



BRAM STOKER'S

DRACULA

ADAPTED BY CHARLES MOREY

L.A. THEATRE WORKS

SUSAN ALBERT LOEWENBERG, PRODUCING DIRECTOR

PRESENTS

BRAM STOKER'S *DRACULA*

ADAPTED BY CHARLES MOREY

WEDNESDAY, OCTOBER 28 | 8 PM

MEDIA SPONSOR, KUSC

STARRING

PAUL CULOS..... JACK SEWARD
ALEXIS JACKNOW.....MINA MURRAY
NICHOLAS HORMANN.....DOCTOR VAN HELSING
MICHAEL KIRBY.....JONATHAN HARKER
GRAHAM OUTERBRIDGE.....ARTHUR HOLMWOOD
SKIP PIPO..... RENFIELD
SUMMER SPIRO.....LUCY WESTERNA
PATRICK WENK-WOLFF..... COUNT DRACULA

DIRECTED BY MATT AUGUST

THERE WILL NOT BE AN INTERMISSION.

THE TAKING OF PHOTOGRAPHS OR THE USE OF ANY KIND OF RECORDING DEVICE IS STRICTLY PROHIBITED.

In 1897, Count Dracula made his first entrance onto the world stage in Bram Stoker's novel, *Dracula*. The book gave everlasting life to the blood-hungry creatures who shy away from garlic and light; who can only be killed with a stake through the heart.

Stoker's idea for a vampire was not wholly original. He borrowed stories from ancient folklore - tales of creatures cheating death, drinking the blood of others, stopping at nothing in order to achieve eternal survival. He took the name 'Dracula' from a real-life Romanian Prince, Vlad the Impaler, who is said to have bloodily skewered up to 100,000 civilians in his home country's battles with the Turks. Vlad adopted the name 'Dracul,' meaning "the dragon" or "the devil" in Romanian.

The story centers around its title character, the malevolently-fanged Count Dracula of Transylvania, who has lived, unaged, for hundreds of years. Driven by loneliness and hunger, the Count makes a cross-continental pilgrimage from his Transylvanian castle to Victorian London, where he endeavors to lure humans, especially beautiful young women, into the same cursed existence which he has lived for centuries - the life of the undead.

Dracula didn't reach immediate fame. The idea of devil-like creature that lives forever stood in marked opposition to the Christian, Victorian beliefs of its time. However,

Dracula, and other novels like it, birthed a quietly enthusiastic new audience for Gothic adventure literature. When Sir Arthur Conan Doyle read the book, he wrote to Stoker, praising *Dracula* as "the very best story of diablerie which I have read for many years."

Dracula's exploration of the afterlife juxtaposes a variety of popular religious beliefs; it contradicts reality; it contests all scientific knowledge about human life. And yet, Stoker's character has saturated the media ever since 1931, when Bela Lugosi unveiled his definitive on-screen Count Dracula in a long black cape and talon-like incisors. Subsequent *Dracula* films were produced in 1958 with Christopher Lee in the title role, and in 1992, with Gary Oldman as the mysterious Count. As of 2009, an estimated 217 films featured Dracula in a major role, a number second only to Sherlock Holmes (223 films).

Now as much as ever, our society finds pleasure in imagining a life in which vampires, like Count Dracula, exist. They are the subjects of the *Twilight* saga, whose books alone have sold more than a million copies; *Buffy the Vampire Slayer* and its spinoff *Angel*; HBO's hit series *True Blood*; *Van Helsing* starring Hugh Jackman and Kate Beckinsale; *I Am Legend* starring Will Smith. The list goes on.

What is it about vampires that attract such popularity? Is our fascination with these immortal creatures a result of our dread of facing our own mortality? Do we allow ourselves to delight in the fright of Dracula's lair because we understand he can't be real?

Perhaps we just relate to the human characters of the story, who are as real as can be. They've landed in an environment where their very existence is under constant threat of a ruthless predator, and yet, that aside, their personal struggles resonate with issues each of us face in our own lives. Jack is in love with Lucy, but she loves his best friend Arthur, and Jack must overcome his feelings in order to rescue them all from a gruesome end. Mina embarks on a journey of personal discovery as she honestly examines her relationships with others for the first time, and realizes that she has more to offer the world than a pretty face and a good reputation.

At some point in our lives, we all realize that things don't always turn out exactly the way we planned. Whether you are like Doctor Van Helsing, who has searched his whole life for something he may never find, or like Jonathan Harker, you are eager to learn and unafraid of new experience, but sometimes your curiosity gets the best of you; whether, like Jack Seward, your relationship comes to an unforeseen end, or, like Arthur and Lucy, you think you have finally found the right person, only to discover that love isn't as straightforward as you'd thought... Our expectations don't always match reality.

When we step outside of reality – when we watch a television show, read a graphic novel, visit a haunted house, or enter the world of a radio play—we free ourselves from the constraints of what we know to be true and certain. Free from expectations, we can explore the darkness and the light of human existence without fear of disappointment. In our fictional worlds, anything is possible—even the existence of vampires.

Welcome to a world where people fly like bats in the night. Welcome to a life where, at any moment, *you* could be turned into a

creature of the undead. Here, within these four walls, for the next 90 minutes, you are in the house of Count Dracula.

"Enter freely, and of your own will."

-Anna Lyse Erikson, Associate Producer

L.A. THEATRE WORKS MISSION & BACKGROUND

Under the leadership of Producing Director, Susan Albert Loewenberg, L.A. Theatre Works (LATW) has been the foremost radio theatre company in the United States for more than two decades. LATW plays are broadcast weekly in America on public radio stations, daily in China on the Radio Beijing Network, streamed online at www.latw.org and aired on additional international outlets including the BBC, CBC, and many other English language networks. LATW has single-handedly brought the finest recorded dramatic literature into the homes of millions. The company records the majority of its productions in Los Angeles before an enthusiastic and loyal audience of season subscribers. Works by Arthur Miller, Tom Stoppard, Lillian Hellman, Athol Fugard, Joyce Carol Oates, Wendy Wasserstein, Neil Simon, David Mamet, Lynn Nottage and others have been performed and recorded by LATW with casts of the most critically acclaimed film and stage actors. On the road, LATW has delighted audiences with its unique live radio theatre style performances in over 300 small towns and major cities, including New York, Boston, San Francisco, Washington and Chicago, Beijing and Shanghai. An LATW performance is immediate, spontaneous, and features a first-rate cast, live sound effects, and a connection to the audience rarely felt in a traditional theatre setting.

Today, LATW's Audio Theatre Collection includes more than 500 classic and contemporary titles–the largest library of its kind in the world. Much lauded, the L.A. Theatre Works Audio Theatre Collection is available to the public in CD, digital download, app and eBook formats through its website, and retailers such as Amazon, iTunes and Audible.com. The Collection is also available in over 11,000 libraries and has received awards from the Audio Publishers Association, the Corporation for Public Broadcasting, Publisher's Weekly, Writer's Guild of America, American Library Association, GRAMMY® Awards and many others. Additionally, over 3,000 high schools nationwide use the recordings and accompanying study guides to teach language arts, literature, history and civics through LATW's *Alive & Aloud* educational outreach program. LATW's newest initiative, *The Play's the Thing* for Higher Education, makes over 300 digitized works from the collection available to universities and colleges across the country for use in a variety of disciplines. For more information on these programs, LATW's Audio Theatre Collection, national radio broadcast information and other exciting projects, visit www.latw.org.

L.A. THEATRE WORKS:

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DIRECTOR: MATT AUGUST
MANAGING DIRECTOR: VICKI PEARLSON
ASSOCIATE PRODUCER:
ANNA LYSE ERIKSON
TECH DIRECTOR AND TOURING STAGE MANAGER: LEIA CRAWFORD
PROJECTOR AND SCENIC DESIGNER:
SEAN CAWELTI
ASSISTANT SCENIC DESIGNER:
MICHAEL KOZACHENKO

SOUND DESIGNER: JEFF GARDNER
LIGHTING DESIGNER: DANIEL IONAZZI
COSTUME DESIGNER: CARIN JACOBS
ASSOCIATE DIRECTOR OF DEVELOPMENT: DEVON BRAND
GRAPHIC DESIGNER: DENNIS RAMIREZ
SENIOR RADIO PRODUCER: MYKE WEISKOPF
POST-PRODUCTION COORDINATOR: RONN LIPKIN
PUBLICITY & PUBLIC RELATIONS: CASEY & SAYRE

L.A. THEATRE WORKS LATW

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REPRESENTATION

BAYLIN
ARTISTS MANAGEMENT

BIOGRAPHIES

PAUL CULOS *(Jack Seward)* is making his debut with L.A. Theatre Works in DRACULA. Recent work includes the new HBO series, *Videosyncrasy,* directed by David Fincher. Other Film/TV credits include *Danni Lowinski* (CBS), *All is Forgiven* (Kitty Choir/ End of May), and *Fetch* (On Purpose Pictures). Horror credits include the 2007 indie film, *The Dread.* More recent theatre credits include Hamlet in THE HAMLET PROJECT (Loose Canon Collective); MACBETH, PEACE IN OUR TIME (The Antaeus Company); COME BACK, LITTLE SHEBA (A Noise Within); THE TWO GENTLEMEN OF VERONA (PCPA), JASON & (MEDEA) (LA New Court Theatre) and MIDSUMMER & MACBETH (Fugitive Kind). He has studied at the British American Drama Academy and received a BA in Acting from Western Michigan University and an MFA in Acting from UC-Irvine.

ALEXIS JACKNOW *(Mina Murray/Tour Manager)* is thrilled to be on the road with L.A. Theatre Works' DRACULA. Her recent theatrical credits include originating ten roles in the World Premiere of THE HISTORY OF INVULNERABILITY at Cincinnati Playhouse, Daphna/Melody U/S in BAD JEWS (The Geffen Playhouse), various roles in THE WIND IN THE WILLOWS (Southern Rep), Celimene in THE MISANTHROPE (New Orleans Museum of Art), and Lisa in COLLECTED STORIES (The Alamo Underground). TV: *Guiding Light, As the World Turns.* She holds a B.F.A. in Acting from New York University's Tisch School of the Arts and is a proud member of SAG-AFTRA and AEA. Thanks to Mama, Papa, and Rick for the unwavering support. For further details, please visit www.alexisjacknow.com.

NICHOLAS HORMANN *(Doctor Van Helsing)* first frightened small children in 1980 as a space vampire in the cult TV series *Buck Rogers in the 25th Century.* In Oliver Stone's *The Hand* he was pursued by Michael Caine's rampaging hand. In *Misfits of Science* he met his end in the rubble of a ruined Mayan temple. Scariest of all, Nick was trapped in the legendary Broadway flop MOOSE MURDERS with Eve Arden, which lasted just

one horrifying night. He began his career on Broadway in THE VISIT, THE MEMBER OF THE WEDDING, and SAINT JOAN, appeared in Emily Mann's acclaimed Broadway production of EXECUTION OF JUSTICE, and has performed in over a hundred plays at such distinguished theaters as A.C.T., the Old Globe, La Jolla Playhouse, Mark Taper Forum, and The Kennedy Center. Nick's roles have included Cyrano de Bergerac, Benedick, Laurence Olivier, Atticus Finch, Henry Higgins and Abraham Lincoln. He attended Yale School of Drama.

MICHAEL KIRBY *(Jonathan Harker)* L.A. Theatre Works: ARTHUR MILLER – A LIFE (BBC/LATW), THE SUN ALSO RISES, and A TALE OF CHARLES DICKENS; Off Broadway: RICHARD III, OTHELLO; Other NY: MERRY WIVES OF WINDSOR, EPICOENE, A MIDSUMMER NIGHT'S DREAM, ROMEO AND JULIET, JESTER'S DEAD; Regional: BENT, WHAT THE BUTLER SAW, THE GOAT and SCHOOL OF NIGHT (Mark Taper Forum), THE GLASS MENAGERIE (Syracuse Stage) TICKLED PINK (Laguna Playhouse), THE AMERICAN PLAN, ROMEO AND JULIET, MERRY WIVES OF WINDSOR, TWO GENTLEMEN OF VERONA, MEASURE FOR MEASURE, HAMLET, OTHELLO (The Old Globe Theatre), LEADING LADIES (Barnstormers Theatre) Other LA: HENRY IV PART 1, CHEKHOV X 4 (The Antaeus Company, Affiliate Member), SPITE FOR SPITE, DON JUAN (Andak Theatre, Founding Member). Film: *Hells Heart* (Exorcism thriller- coming to theatres soon), *Connected, Passing Normal, Chase The Slut, Benevolence.* Television: *Rickover: Birth of Nuclear Power, Boston Public.* Education: MFA Old Globe/USD, LAMDA, BA Cal State Fullerton. Thanks and love to Heather. www.michaelkirbyactor.com

GRAHAM OUTERBRIDGE *(Arthur Holmwood)* A graduate of the American Conservatory Theatre in San Francisco, Graham played "Wally Worthington" in The Zeum Theater of San Francisco's production of THE CIDER HOUSE RULES. Graham's other stage credits include, "Frank Taggert" in THE RED SCARE OF SUNSET, "Thomas" in A CHRISTMAS CAROL and "Eddie Twohig" in IS A LIFE WORTH LIVING. In addition to his theater resume, Graham has bourgeoning television career and can be seen alongside Will Sasso and Peter Serafinowicz in the DirecTV comedy *The Britishes*.

SKIP PIPO *(Renfield)* Skip's LA and national theater credits include WOMAN IN BLACK, AMADEUS (California Theater San Bernardino), DR JEKYLL AND MR. HYDE (Rep East Playhouse), MURDER IN THE CATHEDRAL (Cathedral Associates, Seattle), WICKED LIT (Unbound Productions at Mountain View Mausoleum and Cemetery), 9 CIRCLES (Vagabond Players), EQUUS (The Production Company, LA), and WEST SIDE STORY (National Tour). In film, Skip has played a notorious general in *That Day in July,* a scientist warning of impending doom in *The Black Dawn,* a complicitous and creepy motel manager in *Poker Run,* a brutal kapo in *The Saint of Auschwitz,* and one of the residents of a nightmarish limbo in *Boarding House.*

SUMMER SPIRO *(Lucy Westerna)* was

last seen as the leading role in San Diego Repertory Theatre's world premier of STEAL HEAVEN, written by Culture Clash's Herbert Siguenza. Other credits include; FALLEN ANGELS (North Coast Rep), DETROIT (San Diego Rep, west coast premiere), THE ENGINE OF OUR RUIN (La Jolla Playhouse DNA series), HAY FEVER (Moonlight Amphitheater) and AS YOU LIKE IT (Moonlight Amphitheater/ New Village Arts) where she was also the musical director. At Mira Costa College she was nominated for The Kennedy Center's Irene Ryan Award for every production she appeared in including; ELECTRA, CAUCASIAN CHALK CIRCLE, PROPOSALS, and BLITHE SPIRIT. When not in the theater, Summer is a director/writer/producer of short films, music videos, and commercials. She will star in the upcoming horror film *The Carrion Doll* by award winning director, Pearry Teo.

PATRICK WENK-WOLFF *(Count Dracula)* Theatre credits include: Antaeus Company: THE CURSE OF OEDIPUS, THE SEAGULL, PEACE IN OUR TIME, YOU CAN'T TAKE IT WITH YOU; Bootleg Theater: O REJANE; North Coast Rep.: A CHRISTMAS CAROL; New Village Arts: JULIUS CAESAR; Odyssey Theater: THE PASSION PLAY; Broadway Theatre, Vista, CA: THE LION IN WINTER; Hollywood Fringe Festival "Best of Fringe": KING PHYCUS. Television credits include: *The Last Ship*, *The Ex List*, *Life On Mars*, recurring on *Rizzoli & Isles*. He has appeared in over a dozen national commercials and several webseries' including *Combustion*, and *Clothing Optional*, as well as directing, starring in, and editing the webseries *Family Valuables*, and *Sidekick & Roommate*. Patrick studied acting at Carey Scott's Rehearsal Room in San Diego, the summer Shakespeare program at RADA, and several Academy classes at Antaeus. He is a proud member of the Antaeus Company.

BRAM STOKER *(Original Author; November 8, 1847-April 20, 1912)* was an Irish novelist and short story writer. He is best known for *Dracula*, but wrote dozens of other pieces, including the novels *The Snake's Pass, The Lady of the Shroud, The Lair of the White Worm, Miss Betty, The Mystery of the Sea,* and *The Man*; the short story collections *Under the Sunset, Snowbound: The Record of a Theatrical Touring Party,* and *Dracula's Guest and Other Weird Stories*; the non-fiction work *Personal Reminiscences of Henry Irving* and *Famous Impostors,* and many others. During Stoker's lifetime, he was better known for his personal assistantship to actor Henry Irving and for his serving as business manager for the Lyceum Theatre in London than he was for his writing. *Dracula,* though not the first appearance or original creation of a vampire character, is held responsible for the popularity of vampires in both past and present film, television, and literature.

CHARLES MOREY *(Adaptor)* is the author of nine plays including adaptations of the 19th century classic novels, DRACULA, THE COUNT OF MONTE CRISTO, A TALE OF TWO CITIES, THE HUNCHBACK OF NOTRE DAME, and THE THREE MUSKETEERS, a translation/adaptation of Georges Feydeau's TAILLEUR POUR DAMES, titled THE LADIES MAN as well as his original plays LAUGHING STOCK, DUMAS' CAMILLE and

THE YELLOW LEAF. His adaptations and original plays have gone on from their Pioneer Theatre Company premieres to successful productions at professional theatres across the country. He has been Artistic Director of the Pioneer Theatre Company since 1984 where he has directed more than eighty productions including, in recent years, the world premieres of Bess Wohl's TOUCH(ED) and IN as well as the first Regional Theatre productions of LES MISÉRABLES, THE PRODUCERS and THE VERTICAL HOUR in addition to HAMLET, CHICAGO, METAMORPHOSES, JULIUS CAESAR, HUMBLE BOY, JAMES JOYCE'S THE DEAD, CYRANO DE BERGERAC and THE REAL THING among many others. He retired as artistic director of PTC at the conclusion of the 2011-2012 season to focus on writing and free-lance directing projects. From 1977 to 1988 he served as Artistic Director of New Hampshire's Peterborough Players. New York directing credits include productions for the Ark Theatre Company and the Ensemble Studio Theatre. He has served as both a panelist and on-site evaluator for the National Endowment for the Arts and on the Board of Trustees of the National Theatre Conference. He received a B.A. from Dartmouth College and a Master of Fine Arts from Columbia University. He is a Fellow of the MacDowell Colony.

MATT AUGUST *(Director)* Broadway: DR. SUESS' HOW THE GRINCH STOLE CHRISTMAS (also 10 National Tours, Madison Square Garden, Grand Ol' Opry and Pantages); Broadway as Associate Director: HENRY IV, INVENTION OF LOVE, IMAGINARY FRIENDS, FULL MONTY. Selected Directing: Geffen Playhouse - GOSPEL ACCORDING TO JEFFERSON, DICKENS AND TOLSTOY: DISCORD; Falcon Theatre - TROUBLE WE COME FROM; Pioneer Theatre - IN THE HEIGHTS, MUCH ADO ABOUT NOTHING, TWO DOLLAR BILL (Upcoming); Old Globe - TWO GENTLEMEN OF VERONA, TIME FLIES (by David Ives), PIG FARM (Co-World Premier by Greg Kotis), FOOD CHAIN; Arizona Theatre Co - DISCORD (Upcoming); Ford's Theatre - LIBERTY SMITH, A CHRISTMAS CAROL (5 seasons); TheatreWorks - BABY TAJ; The Acting Company (NYC) - TWO GENTLEMEN OF VERONA, MERRY WIVES OF WINDSOR. Staff Repertory Director: NoHo Arts Center -DISCORD; Long Wharf - SIXTEEN WOUNDED (starring Martin Landau); L.A. Theatre Works - THE REAL DR. STRANGELOVE, SPEECH AND DEBATE, INTELLIGENCE SLAVE; Hangar Theatre - COMPLETE HISTORY OF AMERICA ABRIDGED, ALL IN THE TIMING, TEMPEST, FREE TO BE.... International: FULL MONTY, Australia Tour. He has received fellowships and residencies from the Oregon Shakespeare Festival, Old Globe Theatre, Drama League, Robert Wilson's Watermill Center, the Juilliard School, SF Zen Center, received the Panavision New Filmmaker's Grant and mentored upcoming directors through the SDC Observership Program and Drama League Fellowship. He has developed other work at South Coast Rep, La Jolla Playhouse, New York Stage and Film, Oregon Shakespeare Festival, Playwrights Horizons, The Women's Project, Huntington Theatre, NYU CAP 21, East of Doheny, NYMF, SPF, Next Stages and for Warner Brothers Theatricals. His productions have been recognized by

the Ovation, Helen Hayes, Bay Area Critics, Broadway World, and Australia's Helpmann Awards and appeared on Year End Top-Ten lists in the LA Times, San Francisco Chronicle, Oakland Tribune, SJ Mercury News and NPR/KQED. His award winning short family film *How to Get to Candybar* has played at festivals around the world. MFA-CalArts. www.MattAugust.com

SUSAN ALBERT LOEWENBERG *(Producing Director)* is founder and Producing Director of L.A. Theatre Works, a non-profit media arts and theatre organization. Ms. Loewenberg has produced award-winning radio dramas, plays and films in Los Angeles, New York, Chicago, and London. Under her supervision, LATW has created the largest library of plays on audio in the world, garnering numerous awards from the Corporation for Public Broadcasting, the Writers Guild, The American Library Association, Publishers' Weekly and others. Ms. Loewenberg also serves as host and is the Executive Producer of LATW's nationally distributed syndicated radio series, "L.A. Theatre Works," broadcast on NPR stations nationwide and in China daily on The Radio Beijing Network. A graduate of Sarah Lawrence College, she has served on innumerable boards and panels, including the National Endowment for the Arts, California Arts Council, The Fund for Independence in Journalism in Washington D.C., and was co-chair of the League of Producers and Theatres of Greater Los Angeles. From 1996-2002, Ms. Loewenberg served during the Clinton administration on the Board of Directors for Federal Prison Industries, a presidential appointment, and served for several years as a member of the regional panel of the President's Commission on White House Fellows. She is currently a member of the Board of Directors of The Center for Public Integrity, and a Fellow of the Los Angeles Institute for the Humanities at USC. Ms. Loewenberg is the author of a number of articles that have appeared in *American Theatre Magazine, The Los Angeles Times* and various professional journals.

ANNA LYSE ERIKSON *(Associate Producer)* manages the casting, artistic hiring, play selections, rights acquisitions, and overall live production for L.A. Theatre Works' live and in-studio recordings and tours. Anna Lyse holds an M.A. in Theatre History, Theory and Criticism from the University of Colorado at Boulder and a B.A. in Theatre Performance from the University of Missouri. She was a University of Missouri Research Scholar, a Tom Berenger Acting Scholar, and a recipient of numerous university fellowships. She has adapted and produced 2 original productions around her scholarly research into the life and work of Tennessee Williams, and her published Master's Thesis deals with the recurring artist figure in Williams' work. She previously was Director of Outreach for the Independent Actors Theatre of Columbia Missouri. Ms. Erikson is a member of Phi Beta Kappa and Mortar Board (Friar's Chapter).

LEIA CRAWFORD *(Tech Director, Touring Stage Manager)* Regional: MASSOUD: THE LION OF PANJSHIR (CTG Workshop), NEVA (CTG Reading); MURDER FOR TWO, SWITZERLAND, THE GOSPEL ACCORDING

TO..., THE PIANIST OF WILLESDEN LANE, PLAY DEAD, and RUINED (Geffen Playhouse); THE WHALE, THE MOTHERF*CKER WITH THE HAT, THE IMPORTANCE OF BEING EARNEST, A LITTLE NIGHT MUSIC, and AN ITALIAN STRAW (South Coast Rep). Dance: LACDC10 and YOUTH (Los Angeles Contemporary Dance Company). Other theater credits: Ojai Playwrights Conference, Story Pirates, The Antaeus Company, Classic and Contemporary American Plays, Shakespeare Center LA, and Redcat. Film: *Diani & Devine Meet the Apocalypse*, *Princess Rap Battle 4: Cinderella vs. Belle*, *Princess Rap Battle 5: Maleficent vs. Daenerys*. This is Leia's first LATW production and she is happy to join the team. Love to family & friends.

SEAN CAWELTI *(Projector and Scenic Designer)* graduated from the University of California Irvine with his BA in Drama with honors in Directing and studied puppetry at Tisch School of the Arts at NYU. Sean has won awards for his work as a designer, director and playwright, honored with a UNIMA Citation of Excellence for GOGOL PROJECT and was presented the 2015 Sherwood Award by the Center Theater Group in Los Angeles for his work as a director. He was selected by the City of Los Angeles' Cultural Affairs Department to travel to Brazil for two months to study woodcarving and Candomblé, a religion born of African and Catholic traditions. Sean is the founding Artistic Director of Rogue Artists Ensemble a multi-media, puppet and mask company in Los Angeles. His directing and design work has been seen at the Getty Villa, South Coast Repertory, Segerstrom Center for the Arts, Cornerstone Theater Co., Chicago Opera Theater, The Geffen Playhouse and the Center for Puppetry Arts in Atlanta. He has designed puppets, masks, props and video for theater, music videos, museums, concerts and arena shows including the recent Kanye West Yeezus world tour. For more info visit www.seancawelti.com

JEFF GARDNER *(Sound Designer)* is happy to be back at L.A. Theatre Works where he has performed live sound effects for numerous shows over the last 3 seasons. Highlights include CYRANO DE BERGERAC, UNDER MILK WOOD, AUGUST: OSAGE COUNTY, THE SEAGULL and THE MOTHERF***ER WITH THE HAT. Jeff is an actor/sound designer born and raised in Los Angeles. Sound design credits include PICNIC, WEDDING BAND, THE CURSE OF OEDIPUS, TOP GIRLS (The Antaeus Company), JUNO & THE PAYCOCK (The Odyssey Theatre), HARBOR with Matthew Lillard (The Victory Theatre), THE WIVES directed by the late Charles Nelson Reilly and TREVOR with Circle X Theatre Co. Acting credits include THE LIAR, MACBETH and KING LEAR (The Antaeus Company); THE TEMPEST (A Noise Within); LITTLE WOMEN (Kennedy Center, National Tour); HENRY V with Harry Hamlin (The Shakespeare Theatre); OUR TOWN with Calista Flockhart and THE SEAGULL with Gwyneth Paltrow and Christopher Walken (Williamstown Theatre Festival). Jeff has also toured with his award-winning solo show, KILL YOUR TELEVISION for the Seattle Fringe and Hollywood Fringe Festivals and is resident sound designer at The Westridge School for

Girls in Pasadena.

DANIEL IONAZZI *(Lighting Designer)* returns to L.A. Theatre Works where he designed the tours of IN THE HEAT OF THE NIGHT, PRIDE AND PREJUDICE and THE GRADUATE. His work has also been seen at Steppenwolf Theatre Company, Arena Stage, South Coast Repertory Theater, Denver Center Theatre Company, Berkeley Rep and the Geffen Playhouse. His design for the New York production of THE JACKSONIAN garnered a Lucille Lortel nomination. He designed the lighting installation for *Teatro alla Moda* for the Wallis Annenberg Center for the Performing Arts and *Trajectoire* and *Catapult* for the dance company Diavolo. His design work can also be seen in the 4-D cinematic experience, *Beyond all Boundaries,* at the National World War II Museum. Daniel is Production Manager for the Geffen Playhouse, a member of the faculty of the UCLA School of Theater, Film and Television and Director of Production for the Department of Theater. He is the author of *The Stage Management Handbook* and *The Stagecraft Handbook*.

CARIN JACOBS (*Costume Designer*) has been designing costumes around the OC/LA area for over 20 years. Her work can be seen in many genres including theatre, film, live stage shows and professional cheerleading. Projects include; Arizona Cardinals Cheerleading uniforms (seen at the 2009 Superbowl), Operation Spy Girl stunt show for Six Flags Chicago, and the feature film Saving Lincoln. A highlight of her career was having the opportunity to work with Julie Taymor and the creative costume design team on The Lion King in Los Angeles. In addition to her freelance design work, Carin also teaches costume history and design at The Fashion Institute of Design and Merchandising (FIDM), and runs the costume program at California State University, Dominguez Hills. She holds a B.A. in Art History from UCLA and an M.F.A. in Theatre from Cal State Long Beach. Carin loves her career and feels like one of the luckiest people in the world to be making a living creating art. Visit her website at CarinJacobsCostumeDesign.com

JOANNE—JULIAN

GARDEN PORTRAITS

SEPTEMBER 19 - OCTOBER 28

VPAC Lobby | Loge Level

This invitation grants the bearer a visit into the garden of Joanne Julian's heart and mind. Step inside Joanne Julian's garden and enter a world of ferns, birds of paradise, succulents and orchids. Lush tropical plants embrace her studio, a haven for hummingbirds to explore and gather nectar, a place to experience the incredible diversity of amazing plant shapes and textures in nature.

Joanne tenderly selects from this natural palette. With careful observation she holds, turns, studies the subject of choice, meditating upon the plant, insect or animal. Once the final choice is made, the drawing is nurtured in her studio over days, weeks and months.

The process that begins with a journey into the garden concludes with a thoughtful memory on paper that shows great respect to the natural world. Placement on the page, use of elegant, controlled lines, a visual rhythm is set into motion.

The Garden Portraits selected for this exhibition at the Valley Performing Arts Center Gallery are representative of a new series of works created exclusively from her private garden.

Philip Morrison, Professor Emeritus
CSUN Curator

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Friday, November 6th at 11:00 AM
Great Hall

Praised for its "panache" by the *New York Times*, the Harlem Quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers. The quartet's performance will undoubtedly amaze the K-12 audience and enlighten the CSUN musicians during their private Master Class.

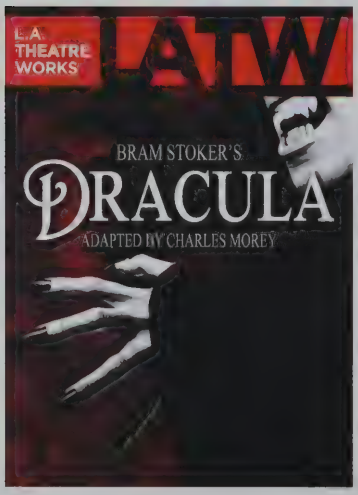
LEILAH BROUKHIM
Thursday, November 19th
at 11:00 AM and 1:00 PM
Great Hall

Leilah Broukhim, a Sephardic Iranian flamenco dancer, was born in New York but impeccably trained in Madrid. Ms. Broukhim is presenting an original lecture/demonstration with live musicians and pure flamenco passion. Additionally, Ms. Broukhim will introduce the precision and flair of flamenco to CSUN dancers in an eagerly-awaited Master Class.

MASTER CLASS

MICHELLE DEYOUNG
Thursday, November 12th
Zev Yaroslavsky Rehearsal Room

CSUN's very own Grammy-winning Michelle DeYoung will share her vast experience and exceptional operatic talent with CSUN Vocal Arts majors in a Master Class that launches Ms. DeYoung's homecoming engagement at VPAC.



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FALL 2015

9/19-20 Diavolo/Architecture in Motion
*L'Espace du Temps**
Jacques Heim, Artistic Director with New West Symphony Christopher Rountree, Conductor

9/24 Megan Hilty In Concert

9/27 Colburn Orchestra
performing Beethoven and Brahms
Yehuda Gilad, Music Director and Conductor; Fabio Bidini, piano

9/29 Linda Ronstadt: *In Conversation*
with Dan Guerrero

10/1 An Evening with Los Tigres Del Norte

10/2 Ms Lisa Fischer & Grand Baton

10/4 Direct from Beijing, The National Acrobats and Circus of the People's Republic of China performing *Peking Dreams*

10/15 The Handel and Haydn Society
A Bicentennial Celebration
Handel's *Messiah*
Harry Christophers, Artistic Director and Conductor; Aisslinn Nosky, violin

10/17 The Fab Faux perform
The Beatles Complete Hollywood Bowl and Dodger Stadium Concerts '64–'66

10/22 Isabel Bayrakdarian, Soprano
My Songs, My Heritage
Serouj Kradjian, piano
Camerata Pacifica (13th Annual Daniel Pearl World Music Days Event)

10/28 L.A. Theatre Works
Susan Albert Loewenberg, Producing Director, Presents BRAM STOKER'S *DRACULA*, adapted by CHARLES MOREY

11/5 Harlem Quartet

11/12 CSUN Alumni Association Presents
Michelle DeYoung, Mezzo-Soprano
Kevin Murphy, piano

11/14 Peter Nero: *Gershwin in Hollywood*

11/15 The Okee Dokee Brothers

11/20 Compañia Flamenca José Porcel
José Porcel, Artistic Director
with special guest Leilah Broukhim

11/21 David Sedaris

12/3 Mariachi Vargas de Tecalitlán

12/5 Spanish Harlem Orchestra: *Salsa Navidad*
with Ballet Red*

12/12 John Pizzarelli
Dear Mr. Sinatra, *A Swinging Centennial*
featuring Monica Mancini and Cheyenne Jackson

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SPRING 2016

1/17 The Orlando Consort
Voices Appeared: Silent Film and Medieval Sound, *The Passion of Joan of Arc* (Carl Theodor Dreyer, 1928)

1/21 Ladysmith Black Mambazo

1/24 *STOMP*

1/29 Bobby McFerrin
with special guest, Taylor McFerrin

1/31 Fiesta Mexico-Americana A *Celebration of Mexican-American Heritage* featuring
LOS LOBOS with special guests
Ballet Folklorico Mexicano

2/9 Jason Moran: Fats Waller Dance Party

2/17 An Evening with Jeffrey & Gabriel Kahane

2/19 Russian National Orchestra
performing Shostakovich, Tchaikovsky and Stravinsky Mikhail Pletnev, Music Director, Yuja Wang, piano

2/28 The Band of the Royal Marines and the Pipes, Drums, and Highland Dancers of the Scots Guards

3/5 *Binge-Worthy Journalism Backstage with the Creators of SERIAL* Sarah Koenig & Julie Snyder

3/9 Academy of St Martin in the Fields
performing Prokofiev, Tchaikovsky and Beethoven
Joshua Bell, Director & Soloist

3/16 Ben Hur: *A Tale of the Christ*
Stewart Copeland, Composer
with Pacific Symphony
Richard Kaufman, Conductor

4/1 LEA SALONGA

4/2 88.5 KCSN Presents Patty Griffin
with Sara Watkins & Anaïs Mitchell
Together On Stage

4/3 Colburn Orchestra
Beethoven's Ninth, David Zinman, Conductor
CSUN Northridge Singers
Paul Smith, Director

4/6 Turtle Island Quartet with Cyrus Chestnut, jazz piano *Jelly, Rags and Monk*

4/9 John Pizzarelli
Radio Deluxe: Frank Sinatra and Billie Holiday

4/16 Aspen Santa Fe Ballet
Cerrudo, Melo and Soto: Three New Works

5/1 *Peter & the Wolf*
Nancy Cartwright, Narrator with Pacific Symphony Richard Kaufman, Conductor

5/6-8 *DREAMGIRLS*
Book & Lyrics by Tom Eyen
Music by Henry Krieger
McCoy Rigby Entertainment
La Mirada Theatre Productions

5/26 An Evening with Savion Glover & Jack DeJohnette

6/4 14th Van Cliburn International Piano Competition
Gold Medalist Vadym Kholodenko

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25 | Soka Jazz Festival: Sara Gazarek & Josh Nelson

26 | (3PM) Soka Jazz Festival: The Ron Escheté Trio

26 | (8PM) Soka Jazz Festival: The Ruben Estrada Sextet

27 | Soka Jazz Festival: Los Angeles Jazz Orchestra Unlimited

October

14 | Handel and Haydn Society

16 | TenPints Entertainment Event CCX

18 | Evans Associates' The Magic of the Klezmer CCX

November

1 | Jean-Yves Thibaudet, Solo Piano

6 | TenPints Entertainment Event CCX

7 | Red Chamber

8 | Arturo O'Farrill and the Afro Latin Jazz Orchestra

10 | San Diego Symphony Orchestra

14 | Soka University Faculty Recital

15 | Sundays at Soka with Pacific Symphony with Anne-Marie McDermott

21 | Kenny Endo Ensemble

December

4 | South Coast Symphony's A Night at the Opera CCX

13 | The All-American Boys Chorus' Sounds of Christmas CCX

continued on inside back cover

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Allegro
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Susanna Ogata, violin

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Adagio
Presto
Aisslinn Nosky, leader and violin

Coronation Anthem No. 3, *The King Shall Rejoice*.....HANDEL

INTERMISSION

***Singet dem Herrn ein neues Lied*, BWV 225.....J.S. BACH (1685-1750)**

Part the Third from *Messiah*..... HANDEL
Margot Rood, soprano
Emily Marvosh, contralto
Stefan Reed, tenor
David McFerrin, bass

Wednesday, October 14, 2015 at 8 p.m.

A Musical Celebration 200 Years in the Making

On December 25, 1815 at 6 p.m., the Handel and Haydn Society opened its inaugural concert at King's Chapel with Part 1 from *The Creation* by Joseph Haydn (1732-1809). Selections from oratorios by George Frideric Handel (1685-1759) interspersed with English anthems completed the three-hour concert. The music on today's concert, which features one of H+H's namesake composers, celebrates some of the composers and works from its two-hundred year history of continuous performances.

The Handel and Haydn Society was founded about nine months prior to its first concert when several men met in Boston to discuss the feasibility of forming a new singing society. The founders acted quickly and by the end of April a constitution outlining the organization's goal of "improving the style of performing sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers" was approved by the original members. Membership was open to any man with "a good singing voice." Women sang in the chorus from the first days of the Handel and Haydn Society; however, they officially participated only as invited guests until 1967, the first year women were accepted a members.

Throughout 1815, H+H grew steadily; for the first concert there were 100 singers (90 men and 10 women) accompanied by an orchestra of 13, performing for an audience of about 1,000. Demand for tickets was high and a Boston newspaper hoped the concert would be "immediately announced for repetition." The second concert was soon scheduled for the following January.

Portions of Handel's *Messiah* were performed at the first H+H concert, including the "Hallelujah" Chorus as the final work. In 1818, H+H presented the first complete performance of *Messiah* in America. Although initially performed throughout the concert season, which generally lasted from November or December to May or June, since 1854, H+H has performed *Messiah* annually in December.

Handel's Coronation Anthem No. 1, *Zadok the Priest*, was published in conjunction with H+H in 1819. Two sets of text were provided for Handel's anthem; the first was the text which Handel set and the second was a Christmas text by Rev. Dr. Gardiner from Boston's Trinity Church.

Handel composed four anthems to be sung at the October 1727 coronation of King George II and Queen Caroline. *Zadok the Priest*, the story of which has been part of English coronations since 973, was sung at the Anointing ceremony. Handel crafts a powerful and lasting effect with the clarity of his choral and orchestral writing; it is no wonder that this anthem has been sung at every English coronation since 1727.

The third anthem, *The King Shall Rejoice*, was sung at the Crowning and equals the first anthem in its feeling of joy, balanced with reflection. The cascading lines on the word "blessings" sound exuberant; these are matched by the steadiness and stability of the entrances of each individual part. The blessings are, in effect, the result of the fundamental, underlying musical order.

For H+H, the mid-19th century was a time of expansion not only in the size of the organization (membership reached an all-time high of some 700 singers) but also the repertoire performed. American premieres of Handel oratorios were given, including *Samson* in 1845 and *Jephtha* in 1867; Boston premieres included Mendelssohn's *Elijah* in 1848, Mozart's Requiem in 1857, Handel's *Israel in Egypt* in 1859 and Verdi's Requiem in 1878.

H+H first performed music by Johann Sebastian Bach (1685-1750) as part of its 50th Anniversary Festival in 1865 and Bach's music, such as the American premiere of the complete *St. Matthew Passion* in 1879, has remained a distinctive part of H+H's history. In today's performance of his motet *Singet dem Herrn*, BWV 225, we will hear double chorus with strings, an ensemble Bach used in motet performances. Bach's position in Leipzig required that he provide music for special occasions, however, no specific occasion has been definitively associated with this motet, composed between 1726 and 1727.

Bach sets the opening text rather delicately, with bell-like articulations that begin in the upper voices, but are eventually heard in all the voice parts. Next, he overlaps and weaves two texts, one a hymn and the other a response. Not surprisingly, Bach sets the final text to a magnificent fugue. Interestingly, when Mozart heard this motet during a visit to St. Thomas Church in 1789, he is said to have exclaimed, "Now there is something one can learn from!"

Beginning in the 1980s, the instrumental and vocal music of Antonio Vivaldi (1678-1741) became a welcomed addition to H+H concerts. Today's concert includes the Concerto for Two Violin in A minor, Op.3, No. 8 followed by "Summer" from *The Four Seasons*.

Vivaldi titled his highly successful opus 3 collection of concertos, *L'estro armonico*. Sometimes rendered as "The Musical Fantasy" or "The Harmonic Whim," these translations attempt to convey the effect of Vivaldi's concertos in which a pattern is first established and then altered with unexpected twists and turns, such as in the solo passages of the outer movements. These are balanced with sections for the larger ensemble, the *ritornelli*, which are a stabilizing, but never a staid force.

One of the most recognized compositions by Vivaldi, *The Four Seasons (Le quattro stagioni)* was published in 1725, as part of a larger collection of 12 solo concertos. Each concerto has a corresponding sonnet that describes a scene associated with that season; even the performing score is marked

with letters that correspond to lines in the sonnets to create a one-to-one correspondence between the poems and the music.

When the Handel and Haydn Society was founded in 1815, Haydn's music was new or contemporary and Handel represented the traditions on which choral music was based. In the 19th and early 20th centuries, H+H concerts regularly programmed the music of past masters and contemporary composers. In the late 20th century, H+H adopted historically informed performance practice, renewing its mission to perform "the works of Handel and Haydn and other eminent composers."

by Teresa M. Neff, H+H Historically Informed Performance Fellow

Program Notes

Coronation Anthem No. 1, *Zadok the Priest*, for Chorus and Orchestra
GEORGE FRIDERIC HANDEL
(Born February 23, 1685 in Halle, Germany; died April 14, 1759 in London)

When a German prince of the house of Hanover took over the English throne as King George I, this unusual situation created problems for Handel, for he was in London illegally, having overstayed his leave from the Hanover court in order to seek his fortune among the British. The relations between composer and monarch were somewhat troubled, but when the King died, and preparations were made for the coronation of George II, Handel's music still had a place in the ceremonies.

It was decided that he should write four anthems for the occasion, *Zadok the Priest* being one of the four. It is recorded that a chorus of 47 singers duly performed the anthems in Westminster Abbey on October 11, 1727 with a huge orchestra of 160 players, but this report has been questioned. Theoretically, 24 string players existed in the royal establishment, but even this full complement was rarely present by the late 1770s, but also performing were an establishment of Royal Trumpeters, who had their own kettle-drummer and 57 extra instrumentalists, who were paid three guineas each for the performance.

The Archbishops of Canterbury and York had suggested texts to Handel, but he is reported to have replied to them that he was a regular reader of the Bible and would choose his own. He did, however, agree to select traditional texts. Using the simplest of musical means, he invested the words with a breathtaking musical grandeur that cannot escape the most innocent ears. The text comes from the Bible's account of Zadok and Nathan's anointing of Solomon, and the people's rejoicing at this event. *Zadok the Priest* is a continuous anthem in three sections. Its performance elated the bejeweled assembly in the Abbey on that historic day. Since then Handel's *Zadok the*

Priest has been performed at every coronation for the ceremony of the Anointing.

1 Kings I: 38 ff

Zadok the priest and Nathan the prophet
Anointed Solomon king.
And all the people rejoiced, and said:
God save the king.
Long live the king.
May the king live for ever.
Alleluia. Amen.

Concerto in A minor for Two Violins in A Minor, Op. 3, No. 8, RV 522 from *L'Estro Armonico* (*The Genius of Harmony*)
ANTONIO VIVALDI
(Born March 4, 1678 in Venice; died July 28, 1741 in Vienna)

Between 1705 and 1737, 13 collections of Vivaldi's instrumental compositions were published in some of Europe's principal musical cities: Amsterdam, London, Paris, Venice. They included 36 sonatas and 84 concertos of various kinds, and each of the collections bore an opus number from 1 to 13. The most popular of the collections was Opus 3, a grouping of 12 concertos that ran through 15 printings from 1712 to ca. 1751. These, Vivaldi's first group of concertos, were published in Amsterdam around 1713 with the overall title of *L'Estro Armonico*, which means something like "Harmonic Inspiration" or "Harmonic Invention." Johann Sebastian Bach made keyboard transcriptions of six of the Op. 3 concertos, and Bach's talented but untrustworthy son, Wilhelm Friedemann, actually claimed to have composed one of the works, a concerto that was his father's arrangement of Vivaldi's original work. *L'Estro Armonico* was ingeniously edited, either by Vivaldi himself or by an employee of the original publisher, in order to provide for the changing number of violin parts (there may be one, two or four soloists) and for other differences among the concertos.

Bach knew Vivaldi's concertos well and valued them so highly that he arranged several of them as concertos for harpsichord and strings and transcribed some of them for a keyboard instrument without accompaniment. For many years, before the Vivaldi originals were rediscovered, some of these were believed to be works by Bach. It was not until the 20th century that the last one was correctly attributed to Vivaldi.

Vivaldi is said to have established (but not invented) the conventional three-movement baroque concerto form. In his hands the concerto evolved from the heavy Roman style of Corelli to the light, lyrical Venetian style, which lent itself to more virtuosic display.

The 12 concertos are arranged in groups of three, one for four solo violins followed by one for two soloists and then a solo concerto. The last one of the whole set, a solo concerto in E major, follows the fast-slow-fast pattern of movements that would come to dominate concerto writing for the next two centuries, although in this particular set, Vivaldi used this pattern for only nine of the 12 concertos.

Vivaldi is also the first to make regular use of ritornello form, the use of a repeating "refrain," in the fast movements. The theme, or refrain, occurs in different but related keys, for all the instruments, known as the ripieno, alternating with free, elaborations by the soloist. Many of the slow movements have the character and shape of an instrumental da capo aria, an ABA form filled with lyric grace.

Concerto No. 8 in A minor, a concerto grosso with a solo group of two violins, makes use of the three-movement form, in a fast, slow, fast alternation. The concerto opens with a lively movement, **Allegro**, in emphatic style before passages of contrasting texture with the solo violins alternating and the ripieno, full orchestra. In the slow movement, **Larghetto e Spiritoso**, the solo violins enter in imitation. In the final movement, **Allegro**, Vivaldi uses a descending scale as the focus of his thematic material. Bach later transcribed this concerto for organ.

"Summer" from *The Four Seasons*
ANTONIO VIVALDI

The four concerti grossi called *The Four Seasons*, as their programmatic name indicates, represent the cycle of the four seasons. Music representing the moods of the seasons was already popular in Vivaldi's time. Other baroque composers had produced similar descriptive cycles of concertos, but none had created the multiplicity and accuracy of pictorial detail that Vivaldi gave his compositions. He ingeniously makes the listener sense that he is experiencing each season in turn.

Programmatically foreshadowing such works as Beethoven's "Pastoral" Symphony, *The Four Seasons* is often given the credit for initiating a tradition of descriptive music, especially of symphonic works including such characteristics as imitative birdsong and other aspects of nature. Vivaldi made great use of storm-scenes, frequently evoked elsewhere in baroque music, with established melodic, rhythmic and dynamic terms to indicate them.

A sonnet heads each season's music; perhaps Vivaldi wrote these sonnets, but no one knows for sure. Each sonnet evokes the pleasures and problems of the seasons, and Vivaldi marked his scores at many points referring to

lines in the sonnets. In the music itself, each musician's part has a few words, given in brackets that point out descriptive passages.

Following are translations of the directives to the musicians as well as the sonnet itself.

"Summer," Concerto in G Minor, Op. 8, No. 2, R. 315

Allegro non molto [The Enervating Heat]: In the long scorching season of the sun, men and flocks languish, and the pine-wood catches fire. **Allegro [Cuckoo]:** The voice of the cuckoo sounds out, and soon **[Turtledove and Goldfinch]** so do the persistent songs of the little turtledove and the goldfinch. **[Sweet Zephyrs]** Zephyr blows sweetly, but **[Various Winds]** Boreas suddenly, unexpectedly moves into the neighborhood, and the little shepherd weeps **[Weeping Shepherd]**, for he dreads the fierce storm that is fated for him.

Adagio: Rest is denied his weary limbs by fear of thunder and lightning, and by the angry swarm of flying insects, large and small.

Presto [Summer's Stormy Weather]: Ah, his fears are too well justified. The heavens rage and thunder, and hailstones beat down the corn and other grain.

Coronation Anthem No. 3, *The King Shall Rejoice* (HWV 260)
GEORGE FRIDERIC HANDEL

Using a text from verses 1, 3, and 5 of Psalm 21, Handel composed *The King Shall Rejoice"* in September and October 1727. It was sung after the crowning of the king. Handel divided the work into sections: the first celebrates the king's joy in God's power with music full of festive pomp and fanfares; what follows is a gentle "Exceeding Glad Shall He Be." In the third section, the chorus enters telling of the king's coronation with a crown of pure gold. In the fourth section, there is a fugue in which Handel introduces the instruments one after another: first the strings, then the oboes and finally the trumpets and drums. The last section is a joyful double fugue; the whole comes to an end with a majestic "Alleluia." The scoring gives special prominence to the trumpets, which add nobility and brilliance to the most lavish moments.

Handel conducted the large orchestra of reportedly over 150 players and the chorus of around 50.

The King shall rejoice in thy strength, O Lord!
Exceeding glad shall he be of thy salvation.
Glory and worship hast thou laid upon him.
Thou hast presented him with the blessings of goodness, and hast set a crown of pure gold upon his head.
Alleluia!

***Singet dem Herrn ein neues Lied*, BWV 225, for double choir**
J. S. BACH
(Born March 21, 1685 in Eisenach; died July 28, 1750 in Leipzig)

In the Lutheran church, the motet as a form was not as important as the cantata. In general, Latin motets were used for Vespers on Sunday afternoons and at the beginning of the main morning service and sometimes during communion. In Bach's time an anthology of eight-part motets by German, Italian and Flemish composers of the 16th and 17th centuries was often utilized for that purpose. These motets had the positive distinguishing feature that they were easy to learn.

Bach seems to have thought of the motet as a work not as difficult as the cantata but nevertheless requiring singers to have seriously more skill than they would need to lead chorales. He divided his own singers into three groups: those who could sing cantatas, those who could handle motets, and those who could only lead a chorale.

Bach composed only a few motets, and they appear not to have been intended for normal use in church. Some definitely were created for special occasions, usually funerals or memorial services, and these required the best singers he had available. Regulations at the Thomasschule in Leipzig dating from 1723 required choirboys and their master to assemble outside the home of the deceased 15 minutes prior to the start of the Memorial services and to begin singing at that time.

Altogether Bach wrote only either six or seven motets that have had any positive attribution to him, and of those seven, the authenticity of one, *Lobet den Herrn*, BWV 230, has been seriously questioned. These motets vary a great deal from one another.

Bach's recent biographer, Christoph Wolff suggests that Bach probably made frequent use of motets for choral exercises for his students, although there is little evidence of that fact. What we do know is that his students and successors at the St. Thomas Church in Leipzig used them as exercises, and since no other use for the motet *Singet dem Herrn* is known, Wolff suggests that an instructional purpose may have been its genesis, giving Bach the opportunity to train his students in vocal techniques and genres. It would have been fitting for Bach to use *Singet dem Herrn* for teaching how such music fits into the daily lives and duties of his choral students. The challenges he included in such motets would have prepared his students for the difficulties they would find in his cantatas.

Although each motet follows in the tradition established by the 17th century German motet, characterized by a juxtaposition of contrapuntal and imitative choral passages, each displays a different quality of Bach's technique. Also, the genre of motet is different from the cantata because it uses a different

kind of text and does not include solo numbers: e.g. arias, recitatives, or duets within it. Motets also generally do not have independent instrumental parts. Four of Bach's motets are for double chorus, which at that time was traditional in central German motet-writing.

Singet dem Herrn may be an exception to the idea of a motet as mainly for a funeral or memorial purpose because its mood is both festive and jubilant, and thus its original use, some have little doubt, was a more joyful occasion. Scholars presume Bach may have composed this motet in 1726-1727 for the celebration of the birthday of the sovereign Friedrich August I of Saxony on May 12, 1727, but others surmise it may have been a work written for the occasion of the New Year.

Commonly, motets combined and contrasted the voices of more than one chorus, and *Singet* is no exception: it is written for two choruses divided into eight voices. This complex combination of voices creates a richness and fullness of sound. Bach frequently chose Biblical texts for motets, and used chorale elaboration where the melody is usually in unchanged hymn form, often sung by one voice group while the other voices weave intricate elaborations around it.

Singet dem Herrn is unusual in that it includes an eight-part concerto in movements one and 3a. In the middle section of this motet, the chorale in four parts is contrasted by an aria sung by the other chorale group, also in four parts. In this motet, Bach also writes a fugue for the voices that is similar in form to his instrumental fugues. *Singet dem Herrn* draws its text from Psalm 98: 1-3. In Bach's time the motet was performed with instrumental accompaniment. Organ and contrabass viol were the usual instruments used for this practice.

***Messiah* (Part 3)**
GEORGE FRIDERIC HANDEL

In the 1730s, Handel began to turn away from the world of the opera, in which he had worked so well and so long, in order to devote more time to oratorio. Although oratorio is closely related to opera in structure, it requires no costumes, scenery or staging; and the subject matter is more often taken from the Bible or classic myths.

The oratorio form proved to be a hugely successful one for the composer. Handel's oratorios (*Messiah* in particular) became the first "immortal masterpieces," and were performed over and over again long after their novelty was gone, even after Handel's death. This phenomenon was notable because in Handel's day, newness was a supremely important factor in musical life. Music of the past, even of the recent past, was performed only with a sense of participating in a revival of something long gone. The current repertoire was always contemporary.

Handel composed *Messiah* during the few weeks from August 22 to September 14, 1741. Presumably, his friend Charles Jennens assembled the text from the Bible, assisted by his private chaplain and in consultation with the composer. This theory is not definitive, however, as there are others who hold that the text was the careful work of Handel's secretary, a clergyman named Pooley. A few weeks after the score was complete, William Cavendish, Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to give some benefit concerts of his music in Dublin. Handel left London early in November, spent a few days at Chester awaiting good weather for the crossing, and arrived on November 18. In December, he began a successful series of subscription concerts.

On March 23, 1742, a notice appeared in two Dublin newspapers: "For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital, in Stephen's-Street, and of the Charitable Infirmary on the Inn's Quay, on Monday, the 12th of April, will be performed at the Musick Hall in Fishamble-street, Mr. Handel's new Grand Oratorio, called the *Messiah*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ, by Mr. Handel."

A public rehearsal of *Messiah* was held on April 8 before a large audience, and the next day a newspaper reported: "It was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard." The paper also suggested that ladies should come to the concert without hoops and the gentlemen without swords in order to make room for a larger than normal audience. The public cooperated; 700 people attended the premiere, although the hall comfortably accommodated only 600.

Handel returned to London in the fall and in March 1743, began a series of performances of *Messiah* at Covent Garden. London did not immediately share Dublin's enthusiasm and the clergy even attempted to close the theater on the grounds that "any Work about the Omnipotent should never be performed in a playhouse."

In 1749, Handel presented an organ to the chapel of the Foundling Hospital, a home for abandoned and maltreated children founded in 1739 by a retired American sea captain. On May 1, 1750, he dedicated the organ with a revival of the *Messiah* that turned out to be the first in a series of annual benefits that continued long after his death, and that initiated *Messiah's* great popular appeal.

Handel divided *Messiah* into three parts. The final section, Part III, includes the resurrection of all mankind to the glory of God. Handel's *Messiah* gives us the life of the Christ in all its phases, covering the whole liturgical year, although *Messiah* is not liturgical music. The composer deals with his subject as a non-sectarian humanist, glorifying the validity of just and moral action more than the dogmas of Christianity.

In Part III, Handel takes the Easter story to Pentecost and the preaching of the word, and to the final resurrection of all people. In the beginning of Part 3, Handel cites a text from Job: "I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth" (based on Job 19:25). The text then transitions into an exposition of the resurrection of all people, using many verses from 1 Corinthians 15, beginning by connecting the resurrection of Christ with our future resurrection: "For now is Christ risen from the dead, the first fruits of them that sleep"

This final part of *Messiah* features some of the most joyful and triumphant music in the work, but the last chorus of *Messiah* is one of worship: "Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever." (based on Revelation 5:12-13)

Program notes by Susan Halpern, copyright 2015

Biographies

Handel and Haydn Society

For 200 years the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the US and is celebrating its Bicentennial with special concerts and initiatives to mark two centuries of music making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and also provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and Classical music that use instruments and artistic techniques from the time period in which the music was written. H+H presents a nine-program subscription series at Boston's Symphony Hall, NEC's Jordan Hall, and at Sanders Theatre, reaching nearly 3,000 subscribers and more than 18,000 single-ticket attendees each year. Listeners can also hear H+H on 99.5 WCRB, National Public Radio, and American Public Media broadcasts, and the organization maintains an active touring schedule including performances this season in California, Montreal and Washington, DC.

In 1985 H+H established the Karen S. and George D. Levy Education Program and now reaches more than 10,000 children each year through public school visits, chorus partnerships, in-school music instruction and a Vocal Arts Program that includes five youth choruses. H+H also maintains partnerships

with higher education institutions including New England Conservatory, MIT and Massachusetts College of Art and Design, giving college students opportunities to learn about and develop mastery in Baroque and Classical music. The Heartstring program gives free concert tickets to children and adults who could not otherwise attend performances, and H+H presents free concerts and lectures at local libraries, community centers, and museums.

Harry Christophers, Artistic Director

The 2015–2016 Bicentennial Season marks Harry Christophers' seventh as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded more than 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination, as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.

Aisslinn Nosky, *violin*

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, drawing new audiences to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012, as well as her 2013 CORO recording of Haydn's Violin Concerto in G Major with the Handel and Haydn Society. Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally-renowned ensemble.

Susanna Ogata, *violin*

Susanna Ogata enjoys an active performance schedule in greater New England and beyond. Dedicated to exploring music on historical instruments, Ms. Ogata has participated in concerts and appeared as soloist with the Bach Ensemble led by Joshua Rifkin, Arcadia Players, Newton Baroque, and Blue Hill Bach. She is a founding member of several period instrument chamber ensembles including the Boston Classical Trio, Copley String Quartet, and the Coriolan String Quartet. She has also performed on the Sarasa, Music at Eden's Edge, Cambridge Society for Early Music and Boston Early Music Festival series concerts. With fortepianist Ian Watson, her first of four CDs surveying the complete Sonatas for Fortepiano and Violin of Beethoven has been recently released on the CORO label receiving praise for "elegant readings that are attentive to quicksilver changes in dynamics and articulation. Their performance of the Sonata No. 4 in A minor is darkly playful, their 'Kreutzer' Sonata brilliant and stormy" (*The New York Times*).

Ogata's teachers have included Charles Castleman and Laura Bossert, and she has studied baroque violin with Dana Maiben. She also worked extensively with Malcom Bilson and Paul O'Dette while completing her undergraduate and graduate studies at Eastman School of Music.

Margot Rood, *soprano*

Margot Rood, soprano, has been performing with the Handel and Haydn Society Chorus since 2010. Recent and upcoming solo appearances include

Seraphic Fire, A Far Cry, Tucson Chamber Artists, Back Bay Chorale and Brookline Symphony.

Rood has performed as soloist with some of the United States' premiere new music ensembles. Notable engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold*, Kati Agocs' *Vessel* and Soprano Evangelist in Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, and the world premiere of Christopher Trapani's *Past All Deceiving* with Argento Ensemble. Rood is a core member of the Lorelei Ensemble and is a founding member of the Michigan Recital Project, which features commissions by emerging composers.

Emily Marvosh, *alto*

American contralto Emily Marvosh has been performing with the Handel and Haydn Society since 2010. Recent solo appearances include the Charlotte Symphony, Music at Worcester, Back Bay Chorale, Opera Boston, and Boston Lyric Opera. She is a founding member of the Lorelei Ensemble. A frequent recitalist and proud native of Michigan, she has also created a chamber recital that celebrates the history and culture of her home state. Upcoming solo engagements include performances with the Tucson Symphony Orchestra, Chorus Pro Musica, and the Nashoba Valley Chorale.

Stefan Reed, *tenor*

Tenor Stefan Reed has sung with Handel and Haydn Society Chorus since 2009. Recent solo engagements include performances of Beethoven's Ninth Symphony with Arcadia Players and Worcester Chorus, Mozart's Requiem and Haydn's *Missa in tempore belli* with Dedham Choral Society, Bach's Mass in B Minor with Boston Cecilia and Britten's Cantata Misericordium with Coro Allegro. Other solo performances include Mozart's Requiem, Rachmaninoff's Vespers, and Schumann's *Paradise and the Peri* with Back Bay Chorale, as well as numerous performances with Miami-based Seraphic Fire, Marsh Chapel Choir and Collegium, Tanglewood Chamber Music Ensemble and both the Boston and Maryland Masterworks Chorales.

David McFerrin, *baritone*

Baritone David McFerrin has been a member of the Handel and Haydn Society Chorus since 2012. This season he appeared as King Mark in Frank Martin's *The Love Potion* and Kuligin in Janacek's *Kátya Kabanová*, both with Boston Lyric Opera. This season on the concert stage he debuts with the Springfield (Mass.) Symphony in Schubert's Mass in G Major and performs Charpentier's Vespers with the Green Mountain Project. Past concert highlights include a Carnegie Hall debut with Gustavo Dudamel and Israel Philharmonic, Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice, and appearances with the Boston Pops.

Handel and Haydn Society Period Instrument Orchestra

VIOLIN I
Aisslinn Nosky †
Joan & Remsen Kinne Chair
Fiona Hughes
Julie Leven
Krista Buckland Reisner
Guiomar Turgeon
Lena Wong

VIOLIN II
Susanna Ogata * °
Dr. Lee Bradley III Chair
Tatiana Daubek
Abigail Karr
Julia McKenzie
Jane Starkman
Katherine Winterstein

VIOLA
Jenny Stirling °
Chair funded in memory of Estah & Robert Yens
Anne Black
Ann Garlid
David Miller

CELLO
Guy Fishman °
Candace & William Achtmeyer Chair
Paul Dwyer
Sarah Freiberg
Colleen McGary-Smith

BASS
Robert Nairn °
Amelia Peabody Chair
Anthony Manzo

OBOE
Stephen Hammer °
Chair funded in part by Dr. Michael Fisher Sandler
Priscilla Herreid

BASSOON
Andrew Schwartz

TRUMPET
Jesse Levine °
Bruce Hall
Vincent Monaco

TIMPANI
Gary DiPerna

ORGAN/HARPSICHORD
Ian Watson
Organ chair funded in perpetuity in memory of Mary Scott Morton

† concertmaster
** assistant concertmaster*
° principal

String players are listed alphabetically within each section, after the principal

Handel and Haydn Society Chorus

Funded in perpetuity by Jane and Wat Tyler; Chorus prepared by Harry Christophers

SOPRANO	ALTO	TENOR	BASS
Elissa Alvarez	Douglas Dodson	Michael Barrett	Jonathan Barnhart
Jennifer Ashe	Mary Gerbi	Jonas Budris	Glenn Billingsley
Anney Barrett	Katherine Growdon	Eric Perry	Jacob Cooper
Sarah Brailey	Catherine Hedberg	Stefan Reed	Bradford Gleim
Jessica Cooper	Miranda Loud	Patrick T. Waters	David McFerrin
Monica Hatch	Emily Marvosh	Steven Caldicott Wilson	Donald Wilkinson
Shannon Larkin	Clare McNamara		
Margot Rood	Gerrod Pagenkopf		
Brenna Wells			
Sarah Yanovitch			

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January

8 | The Peking Acrobats

17 | Sundays at Soka with Pacific Symphony: Benjamin Smolen & Grace Browning

22 | Don Menza Quartet

24 | Evans Associates' Four by Four CCX

27 | St. Louis Symphony

31 | Gabriela Martinez, Solo Piano

February

6 | Taimane and Kalei World Tour

12 | TenPints Entertainment Event CCX

13 | International Guitar Night

19 | Kenny Barron Trio

24 | In the Mood: A 1940s Musical Revue CCX

26 | South Coast Symphony's Young Stars of the Future CCX

28 | Evans Associates' That's Life! A Toast to Sinatra on his 100th Birthday CCX

March

4 | Delfeayo & Ellis Marsalis Quartet: The Last Southern Gentlemen Tour

6 | Richard Goode, Solo Piano

12 | Gomyo/Poltéra/Pohjonen Trio

20 | SOCSA's Opera Night Gala CCX

25 | TenPints Entertainment Event CCX

April

1 | Storm Large and Kirill Gerstein

3 | globalFEST On the Road: Creole Carnival

8 | A Tribute to Tom Harrell

9 | Brentano String Quartet

16 | TenPints Entertainment Event CCX

17 | Sundays at Soka with Pacific Symphony with Rachel Lee Priday & Juan-Miguel Hernandez

24 | CMOC's Cél3bration - Trio Céleste Album Release Party CCX

May

1 | Evans Associates' America's Neil Diamond Live! CCX

3 | Yuja Wang, Solo Piano

7 | Soka University's 15th Annual International Festival

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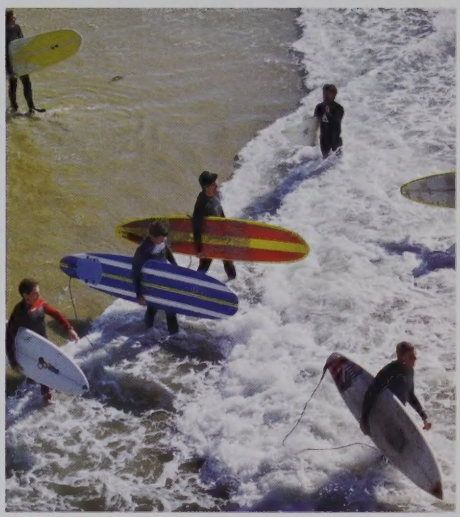

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